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✓
ECCLESIAE HARMONIA.



Selection of
SACRED MUSIC;

(by)
Charles Woodward.

*The second Edition improved & enlarged by the addition of upwards of 40 tunes including Anthems & pieces.
Philad^a Sold by W.W. Woodward corner of Chesnut & Second streets and by the Editor N^o 162 North 5th Street.*

DISTRICT OF PENNSYLVANIA, TO WIT:



BE IT REMEMBERED, That on the twenty-eighth Day of September, in the thirty-fourth Year of the Independence of the United States of America, A. D. 1809. CHARLES WOODWARD, of the said District, hath deposited in this Office, the Title of a Book, the Right whereof he claims as Proprietor, in the Words following, *to wit:*

“Ecclesiæ Harmonia. A Selection of sacred Music; by Charles Woodward. The second Edition improved and enlarged by the Addition of upwards of 40 Tunes, including Anthems and Pieces.”

In Conformity to the Act of the Congress of the United States, intituled, “An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies during the Times therein mentioned.” And also to the Act, entitled “An Act supplementary to an Act, entitled, “An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies during the Time therein mentioned,” and extending the Benefits thereof to the Arts of designing, engraving, and etching historical and other Prints.”

D. CALDWELL, *Clerk of the
District of Pennsylvania*

PREFACE TO THE FIRST EDITION.

TO celebrate the praises of God, is a duty which it becomes every reasonable creature frequently, and with fervency of heart to discharge.

In every age of the church, praise has employed a great portion of the devotions of holy persons. Moses and Miriam, David and Asaph, Christ and his apostles, have successively engaged in the delightful employment. While the æconomy of Jewish ceremonies was in existence, psalms and spiritual songs were more pleasing to God than the offering of an ox or a bullock; and when those rituals were abolished, the praises of Jehovah, became a part of moral worship and were still sung by the thousands who believed in the Redeemer's name. A charge against the Christians, stated by Pliny in a letter to the emperor Trajan, was, that "they used to meet together before it was light, and sing a hymn among themselves to Christ as God." Happy for the church, if occasion for such a charge existed to a greater degree.

So obvious, indeed, is the duty we speak of, that Heathens, guided only by the light of nature, have been influenced to perform it. "If," says Arianus, a stoic philosopher, "we are intelligent creatures, what else should we do, in public and private, than sing a hymn to the deity? Were I a nightingale, I would act as a nightingale; or if a swan, as a swan; but since I am a rational creature, I ought to praise God, and I exhort you to the self-same song." Plutarch asserts, and his assertions ought to awaken blushes on the cheeks of many who are termed Christians, that among the ancient Greeks, the whole science of music was employed in the worship of their gods. Alas! with thousands in

Christendom the whole science is devoted to carnal and destructive amusement.

Praise will be the everlasting employment of the redeemed in glory. Its utility to the good man as he travels thither need not be demonstrated. Many a Christian has found his experience correspond with that of the excellent Austin, who says, "How much have I wept at thy hymns and songs, being exceedingly moved at the voices of thy church sweetly sounding. These voices entered my ears, thy truth melted into my heart; from thence pious affections were raised....the tears ran, and it was well with me."

From such considerations it is evident, that an acquaintance with music is worthy the exertions of all. To facilitate the efforts of the lovers of psalmody, they are here presented with what is believed to be a selection of sacred music, of real merit, suited to the solemn worship of God. Some tunes are inserted, because they have gained admission into worshipping assemblies, and that such as are averse to new ones, may improve upon the old.

This selection will be found to contain most of the best tunes in use in different churches, as well as some that are original.

Solfaing has been long in high repute as a mode well calculated to progress the pupil, and principles are introduced into the work which divest the system of its obscurities. The advantages will, on a fair trial, immediately appear.

The compiler has only to add, that should he enjoy the patronage he has behoved to deserve, he will spare no future exertions to enlarge and enrich the selection, as genius or piety may introduce new tunes to his observation.

A former edition of this work having met with a favourable reception, a second is now offered to the lovers of sacred music, considerably enlarged, without any addition of price; some few of the tunes in the former edition have the counter-parts omitted in the present one, (and it is believed without injury to the music,) to give room for a greater number of tunes, a part of which by desire of a number of friends, have been carefully selected to suit the various metres in Dr. Rippon's, and the Methodist hymn books. This arrangement it is hoped will render the work generally useful and meet the approbation of teachers also, as it considerably adds to the variety of the music; an improved index is also added for the convenience of those who are desirous of finding tunes to particular metres, and of these an assortment will be found exceeding 40 in number. Some few alterations of the parts were also desired, but as these are but few, it is hoped they will not be taken amiss; in some instances choosing notes only have been added, so that those who prefer the former parts can use them; it is requested that where the new passages are used in one part, they may also be used in the others of the same

tunes, as the harmony will not in all instances, be good without them.

The tune called Millbourn Port, in one bar, was said to be incorrect in the former edition, this is also altered.

Such tunes as have choruses at the close of them, when sung in public worship, the chorus may be omitted or sung at the close of the last verse only, if the subject matter of the hymn or psalm will admit of them, of such are Ashley, Falcon Street, Kedron &c.

The peculiar metre of four lines, 10, 12, may be well supplied by Harwich tune, by dividing the minim into two crotchets in each place where the word "Come" occurs. Also by Hanover tune, by using two crotchets instead of the minim in the 5th, 7th and 13th bars, and by slurring the first and second minims in the 10th bar.

Maxfield tune may also be sung to the same metre, by using two quavers, instead of the crotchet in the 5th, 13th and 15th bars, and by slurring the first and second notes in the 7th and 11th bars. The metre of 6 lines 7's, may be supplied by any of the four line tunes of 7's, if the music is repeated, to the 3rd and 4th lines of the words in each stanza.

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C. M. denotes Common Metre, L. M. Long Metre, S. M. Short Metre, P. M. Peculiar Metre. The figures show the number of syllables contained in each line, and the number of figures show the number of lines in each verse. Those Tunes with the brace inclosing more than one Metre, denote they are adapted to each of such Metres inclosed.

The Air of the tunes will be found next to the Bass, except where the word "Air" shows to the contrary.

Arlington - - -	28	C. M.	Brewer - - -	77	L. M.	Hayner - - -	48	S. M.
Adeste fideles, -	37	{ L. M.	Cambridge New -	15	C. M.	Hanover - - -	34	{ L. M.
Angels Hymn -	47	{ 11,11,11,10,	Christmas - - -	47	7,7,7,7.			{ 10,10,11,11
Aylesbury - - -	16	L. M.	Crowle - - -	43	C. M.	Helmsley - - -	79	8,7,8,7,4,7,
Abridge - - -	23	S. M.	Coleshill - - -	22	C. M.	Hope - - -	41	5,5,5,5,6,5,6,5,
Amherst - - -	32	{ As the 148th.	Canticles - - -	60	11,11,11,11	Hepzibah - - -	40	C. M.
		{ 6666.88	Careys - - -	83	{ L. M.	Hotham - - -	55	7,7,7,7,7,7,7,7
Ashley - - -	48	C. M.			{ 8888,88	Harwich - - -	87	{ 10,11,10,11
Amsterdam - -	87	7,6,7,6,7,7,6	Chatham - - -	89	886,886			{ 55655565
Agnes - - -	87	66668686	Calvary - - -	90	8,7,8,7,4,7	Horsley - - -	93	L. M.
Brooks - - -	28	C. M.	Clarkes - - -	92	7,6,7,6,7,8,7,6	Hosanna - - -	99	C. M. Double.
Bedford - - -	27	C. M.	Dauphin - - -	46	S. M.	Harts - - -	63	7,7,7,7,
Bangor - - -	42	C. M.	Dunstan - - -	32	L. M.	Havant - - -	100	8,3,3,6,
Brookfield - -	43	L. M.	Derby - - -	36	L. M.	Irish - - -	24	C. M.
Bramcoate - -	78	L. M.	Elenborough -	34	C. M.	Islington - - -	35	L. M.
Bath Chaple - -	38	C. M.	Everton - - -	82	6,6,4,6,6,6,4,	Irene - - -	92	6,6,7,7,7,7
		{ C. M.	Elim - - -	99	C. M.	Italy - - -	94	8,8,8,8,7,7
Bristol - - -	36	{ 86558	Falcon Street -	49	S. M.	Jewin Street -	39	8,7,8,7,8,7,8,7
Bridgewater - -	33	L. M.			{ 7,7,7,7,	Johns - - -	38	{ As Psalm 122.
		{ L. M.	Feversham - -	59	{ 777,777			{ 6,6,8,6,6,8,
Broomsgrove - -	76	{ 8888,88	Fyatt - - -	46	7,7,7,7,	Jordan - - -	79	8,7,8,7,4,7
		{ 6,6,4,6,6,6,4	Firths - - -	91	7777,77	Kingsbridge -	44	L. M.
Bermondsey - -	81	L. M.			{ As the 113th.	Knareboro - -	98	C. M.
Bampton - - -	94	Sapphic Ode.	Greenfield - -	45	{ 888,888	Little Marlbro	25	S. M.
Bunker Hill - -	97	5,6,5,5,	Germany - - -	17	S. M.			{ As the 148th.
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INTRODUCTION.

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OF MUSICAL SOUNDS.

There are in music seven different sounds or tones; five of which are whole tones, and two are semi or half tones, the eighth completing what is termed an octave, in the space of which octave or eight notes, the whole compass of music is explained, for whatever number of notes it may be possible to make use of, the whole is but a repetition of the first eight. These sounds are communicated unto us by the medium of five lines and their spaces, on which music is written, and are called by the seven first letters in the alphabet, viz. A, B, C, D, E, F, G, a more particular division of which are thus used Cc,* sharp, Dd sharp, E,† F, f sharp, G, g sharp, A, a sharp B, b, ‡ these additional sharps are affixed to the whole tones, the two first mentioned half tones, continuing the same § nor can eight sounds be correctly made without the use of those two semitones. The natural place of the semitones from G the first note of the scale or gamut are between B, C, and E, F, as demonstrated by an octave of the keys of a Piano Forte.

In order to obtain good music it is necessary to attend to TUNING THE VOICE this consists in good tones in proper tune, to produce which, the teeth must be moderately extended or kept apart, the throat open, and the sounds should proceed from the same, with freedom, ease, and softness; care should be observed (particularly by those who have strong voices) not to sing too loud, it is frequently the case in worshipping assemblies that the clerk or leader (if he would keep the voices of the congregation together) is necessitated to exert his voice to overpower some dissonant singer, or one who will sing too slow, too fast, or too loud; we should perhaps be safe in laying this down as a rule for such, that they be careful never to sing so loud, but that they can distinctly hear their leader. The tones ought also with a few exceptions to commence soft, swell towards the middle, and then gradually de-

crease. Sounds singly, without the addition of chords being united therewith, is what is called melody, and next to this we remark; that HARMONY consists in a variety of sounds, being properly combined by perfect and imperfect chords, for which purpose, those several parts contained in the brace at the commencement of music, show they are to be sung together, care ought here also to be taken that such parts as rise above the air of the music (which is always the principal part) are not sung so loud as to destroy the air, for example, when the air is running on the low sounds, the bass frequently rises a third, a fifth, or an octave above the air, in such passages the bass ought to be performed very soft, hence the propriety naturally arises of giving the air of music to treble voices, because they are acute and distinguishable, and render the music intelligible, even to those unacquainted with the nature of harmony, this arrangement has been partially noticed in this second edition, with those tunes which were not contained in the first, yet every teacher has certainly a right to make choice of his own method, it is nevertheless unknown to the editor, if there is one tune where the air is placed upon the top staff, for the treble voices, but was intended to be so by its author. It is however wished to be understood, that treble voices may also be put upon those parts, which are immediately under the air in many instances,|| yet ought they to be so proportioned, as not to overpower the air. THE ACCENT in music we would next notice, and this consists in a greater stress of the voice upon a certain part or parts of a bar. In performing the first and second modes of common time, the first and third parts of the bar ought to be accented, as such contain four crotchets, or their quantity, in a bar or measure, the first and third ought to be accented, the second and fourth unaccented, but it must be remembered the second accent is less in its degree than the first. The third and fourth modes of common time are accented only at the beginning of each

* C sharp is the same with D flat and D sharp the same with E flat, and so also with the other letters. † From E to F is only half a tone, therefore to sharp this letter will make it F. ‡ B and C stand in the same relation as E and F. § The natural key of C is here spoken of. || Such parts that accompany the air, and rise high are generally intended to be sung by tenor voices.

INTRODUCTION.

bar. The first and second modes of compound time are accented on the first and fourth parts of the bar. The modes of triple time are accented with the first beat in each bar; the accent ought to be performed in its degree with reference to the importance or unimportance of the word so occurring, this will increase the beauty of the music, and tends also to keep the various parts better together. **SOFT AND LOUD** when properly noticed, add considerably also to the beauty and variety of music: of this little more can be said as a rule for its performance, than that where such words are affixed over certain passages, care should be taken to moderate, or increase the power of the voice agreeably thereunto. **THE KEYS** are also of the greatest importance to be well understood, of these there are but two in music, the sharp or major, and the flat or minor, and are always determined by the last note in the bass, which, if a sharp key, will be known by the plain oval note, if a flat key, by the half moon, the latter of which is suited to subjects of petition, confession, and sorrow; the former to subjects of praise and thanksgiving. These keys are called natural when there is neither flat nor sharp at the beginning of a tune, and will then be either in A or C, if in A, the tune will be in the flat key; if in C it will be in the sharp key.

TRANSPOSITION simply consists in the removal or alteration of any key, to one taken upon another letter, either higher or lower; for example, suppose a tune to be in the sharp key of C, and some of the sounds should ascend above the reach of common voices, and it should be thought proper to lower the key note to the letter A, it will then be necessary to add 3 sharps* which will remove the tones and semitones to the same order as they are found in the natural key of C,† to be more particular from A (the supposed transposed key note) to C, (the former) there are only three semitones‡ contained, it is consequently a flat third, instead of a sharp third which belongs to the sharp key; we must

therefore raise the natural note C half a tone by placing a sharp on that letter and then we have a sharp third. The next governing tone is the 6th degree, which from A will be F, this also being a minor 4th to the sharp key of C, will be a minor 6th to the key of A, we must therefore place a sharp upon F, and so make the 6th degree of the key sharp; we have next to make the 7th degree of the key sharp, by placing a sharp upon G, and then we have the proper order of the tones, and semitones, transposed into the sharp key of A which before was in the sharp key C, namely a sharp 3d, 6th and 7th degrees to the key, the 4th, 5th, and 8th degrees, of the key, being in both flat and sharp keys the same, this plainly shews the use of **FLATS & SHARPS**.

The following table will shew all the flat or sharp keys now in use, with the place of the Mi, or master note.

FLAT KEYS.

A,	the natural flat key,	Mi in B.
B,	2 sharps on F & C	Mi in C.
C,	3 flats on B, E & A	Mi in D.
D,	1 flat on B,	Mi in E.
E,	1 sharp on F,	Mi in F.
F,	3 sharps on F, C, & G	} Mi in G.
	or 4 flats on B, E, A, & D	
G,	2 flats on B & E,	Mi in A.

SHARP KEYS.

C,	the natural sharp key,	Mi in B.
D,	2 sharps on F and C	Mi in C.
E,	4 sharps on F, C, G & D	} Mi in D.
	or 3 flats on B, E & A	
F,	1 flat on B,	Mi in E.
G,	1 sharp on F,	Mi in F.
A,	3 sharps on F, C & G,	Mi in G.
B,	2 flats on B & E,	Mi in A.

OF NAMING THE NOTES.

The old mode of sol-fa-ing, we consider superior to any other yet discovered, this consists in the simple syllables of Mi, Fa, Sol, La, the last three being repeated to complete the octave. Others have seven names, but

* The same may also be done by 4 flats. † See pages 13 and 14. ‡ By this it will be seen the sharp key, contains one semitone more in the 3d, 6th and 7th degrees, than the flat key. § Flats are added by 4ths, sharps by 5ths, when flats or sharps are found at the beginning of a tune, they influence every note upon the same letter through the tune, or to a double bar. Accidental sharps and flats are such as are found after the beginning, and only affect the notes in the bar where they stand.

we are obliged to object to them, if we can produce no other reason for it, than the unpleasant sounds of some of their names, and the more so, when used in several parts at the same time. But we contend, that the old mode is not only the best in itself, but is also the easiest; If we were to ask any candid person, whether seven or four names were the easiest to bear in the memory, the latter is obvious, but others contend that by the application of a name to every letter or sound, it is best calculated to produce the desired sound; but we answer, the name is by no means sufficient for this end, for nothing is plainer than that any person who reads these remarks may repeat the syllables mi, fa, sol, la, and a thousand others, and continue through the whole with one and the same tone of voice, but we assert, that the degree

or distance of sound from the key, is that to which the tone must be directed, and then the strength of the argument for the other mode is removed. But furthermore, the advantages of the old mode, as it respects passages from the sharp key into the flat, and from the flat key into the sharp, is more than all the supposed advantage of the other mode, called by some a new one, but this could soon be proved to the contrary, if it were disputed. After what we have said, we do not expect to persuade such who have made but little progress in vocal music, and have received their instruction through this disputed mode, to renounce it and adopt the old; yet whilst others would lead the uninformed astray, we wish it to be seen, that we have arguments in our favour, more in number, and far more important than they.

EXPLANATION OF VARIOUS CHARACTERS USED IN MUSIC.

- A Flat  sinks a note half a tone.
- A Sharp  raises a note half a tone.
- A Natural  restores a note to its primitive sound.
- A Repeat  Shows the tune is to be sung again, from that part to a double bar or close.
- S. or  A repeat of words  shows the last words sung are to be repeated.
- A stave is five lines with their spaces, on which music is written.
- A slur  shows how many notes are to be sung to one syllable.
- A hold  shows the note over which it is placed to be held beyond its usual time.
- A ledger line  is added, when a note ascends or descends a line beyond the stave.
- A dot. at the right hand of a note makes it one half longer.
- Figure 3 over or under any three notes shows they are to be sung

in the time of two of the same kind.

Figures 1, 2 show that the note under 1 is to be sung the first time, that under 2, the second; if slurred, both are to be sung the second time.

A brace  shows how many parts are sung together.

Preparative, or grace notes are small notes intermixed with others, and when they are found at the beginning of a bar, or in an accented part of a bar, are generally intended to borrow one half of the time from the note which follows them, if they precede a dotted note, are intended to borrow two thirds of its time, in other places they are used to ease the passage from one note to another. Staccato  shows a note is to be sung distinct and emphatical. A single bar  divides the time according to the measure note.

Double Bar



shows the end of a strain and the end of a tune.

Clef G



is used in the treble, counter, and tenor.

Clef F



is used only in the bass.

Driving Notes



are those driven through the bar, upon the same line or space, and are only once named in singing by note.

Choosing Notes

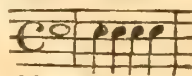


either may be sung.

MODES OF COMMON TIME.

First mode is expressed by a plain C, has a semibreve, or its quantity in a measure, sung in the time of four seconds, or while you may leisurely count 1, 2, 3, 4; four beats in a bar, two down and two up.

1234 1234



dduu d d u u

Second mode is expressed by a  with a perpendicular line through it, has the same measure sung in the time of three seconds, four beats in a bar, two down and two up.*

Third mode is expressed by a inverted, has the same measure sung in the time of two seconds, two beats in a bar, one down and one up.

1 2 1 2



d u d u

Fourth mode is expressed by the figures $\frac{2}{4}$, has a minim for its measure, sung in the time of one second, two beats in a bar, one down and one up.

1 2 1 2

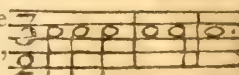


d u d u

MODES OF TRIPLE TIME.

First mode is expressed by the figures $\frac{3}{2}$, has three minims for its measure, sung in the time of three seconds, three beats in a bar, two down and one up.

1 2 3 123 123



d d u ddu ddu

Second mode is expressed by the figures $\frac{3}{4}$, has three crotchets for its measure, sung in half the time of the first mode, three beats in a bar, two down and one up.

1 2 3 123 123



d d u ddu ddu

N. B. The figures over the notes, as above, show the place of the beats; the letters d u, under them, show the beats down or up.

MODES OF COMPOUND TIME.

First mode is expressed by the figures $\frac{6}{4}$, has six crotchets for its measure, sung in the time of two seconds, two beats in a bar, one down and one up.

Second mode is expressed by the figures $\frac{6}{8}$, has six quavers for its measure, sung in the time of one second, two beats in a bar, one down and one up.

N. B. Notwithstanding the preceding statements of time, the words slow, cheerful, lively, &c. must always be noticed, as also that some subjects to the same tunes will require the music sung something faster or slower than others.

MODE OF BEATING TIME.

The methods of beating time are various, but may be performed by those who choose in the following manner.

First and second modes of common time.—1st beat. Let the ends of the fingers fall upon the thing beat upon.—2d. Let the heel of the hand fall, and the hand become flat.—3d. Shut the hand and raise it a little towards the breast.—4th. Bring the hand back to its first position, ready to commence another bar.

Third and fourth modes of common time.—1st. Let the hand fall with the fingers flat on the thing beat upon.—2d. Let the hand be raised to its first position.

First and second modes of triple time.—Let the two first beats be performed as the first and second in the first mode of common time.—3d. Bring the hand back to its first position.

The hand falls at the beginning of every bar in all kinds of time.

N. B. All noise ought to be avoided in beating while singing.

* This mode by some is sung to two beats in a bar, one down and one up.

Treble Counter & Tenor,

Fifth space	G.
Fifth line	F.
Fourth space	E.
Fourth line	D.
Third space	C.
Third line	B.
Second space	A.
Second line	G.
First space	F.
First line	E.

Sol.
Faw.
Law.
Sol.
Faw.
Mi.
Law.
Sol.

Four characters are here used to wit * ♪ ♫ ♫ the star is Mi. The Oval note Faw. The Oval note with the perpendicular line through it Sol. — and the half moon Law.

Bass,

Fifth space	B.
Fifth line	A.
Fourth space	G.
Fourth line	F.
Third space	E.
Third line	D.
Second space	C.
Second line	B.
First space	A.
First line	G.

Sol.
Faw.
Law.
Sol.
Faw.
Mi.
Law.
Sol.

The Stars show the place of the Semibreves which are always between Law & Faw. Mi. and Faw.

Proportion of the Notes and their Rests.

One Semi-breve equal $\text{Mi} \text{ Fa} \text{ Sol} \text{ La} \text{ Rests}$ $\text{M} \text{ F} \text{ S} \text{ L} \text{ Rests}$	Or Four Crotchets	Or 16 Semiquars	$\text{M} \text{ F} \text{ S} \text{ L} \text{ Rests}$	The Semibreve rest fills a bar
To two Minims	Or Eight Quavers.	Or 32 Demisemiquars		In all kinds of time.

Lessons for tuning the Voice.

Major or Sharp key.

Lesson 3.

Lesson 4.

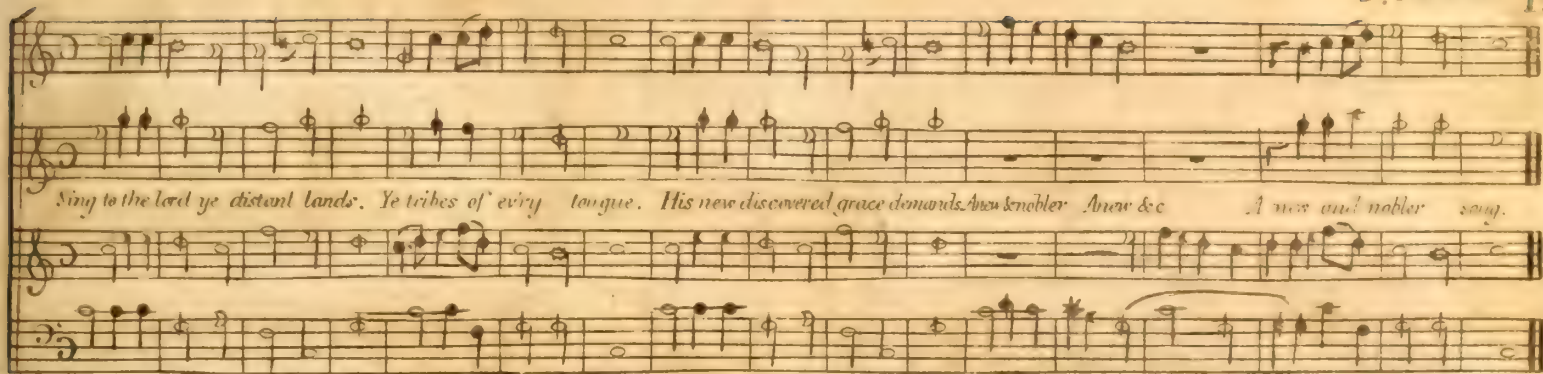
Minor or Flat key.

Lesson 5.

The Figures show the degrees of distance from the key-note 1 The 1st & 8th Semibreve being an Octave are considered as One.

CAMBRIDGE. C.M.

Dr. Randall. 15

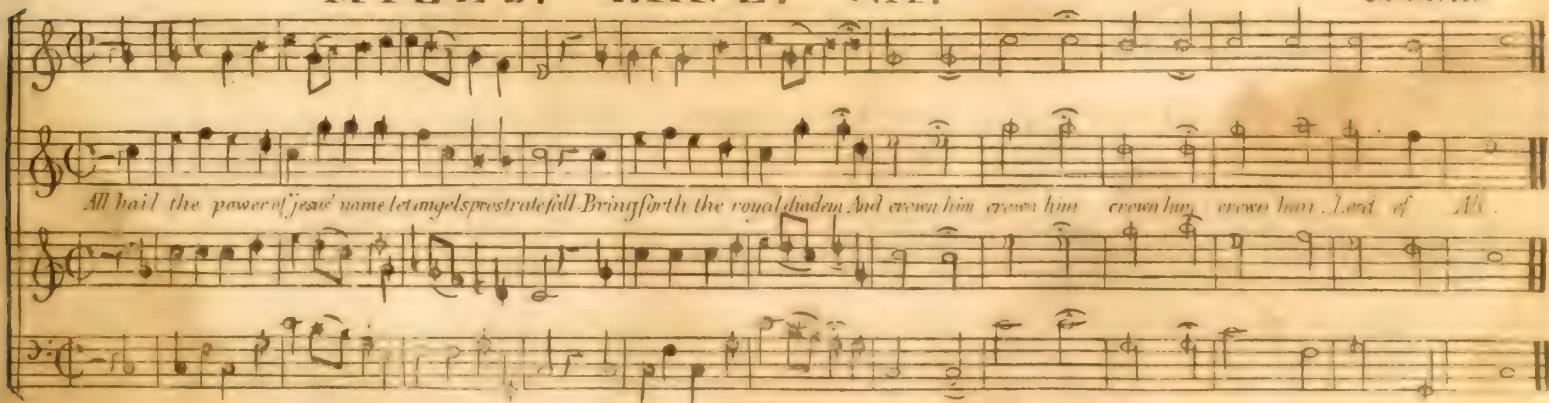


Sing to the lord ye distant lands. Ye tribes of ev'ry tongue. His new discovered grace demands. Answer nobler Answer &c A new and nobler song.

MILES. LANE. C.M.

Song.

Shrubsole.



All hail the power of Jesus' name let angels prostrate fall. Bring forth the royal diadem And crown him crown him crown him crown him Lord of All.

AYLESBURY. S.M.

Williams.

And must this body die. This mortal frame decay. And must these active limbs of mine. Lie mouldering in the clay

ST MARTIN'S. C M

Tansur.

Joy to the world! the Lord is come. Let earth receive her king. Let ev'ry heart prepare him room. And heaven and nature sing.

GERMANY. S.M.

17

Handwritten musical score for the hymn 'GERMANY. S.M.'. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the second staff.

All hail redeeming Lord. Sweet day spring from on high. All hail thou sun of righteousness With all thy vital joy.

G E O R G I A . C . M .

Handwritten musical score for the hymn 'G E O R G I A . C . M .'. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the second staff.

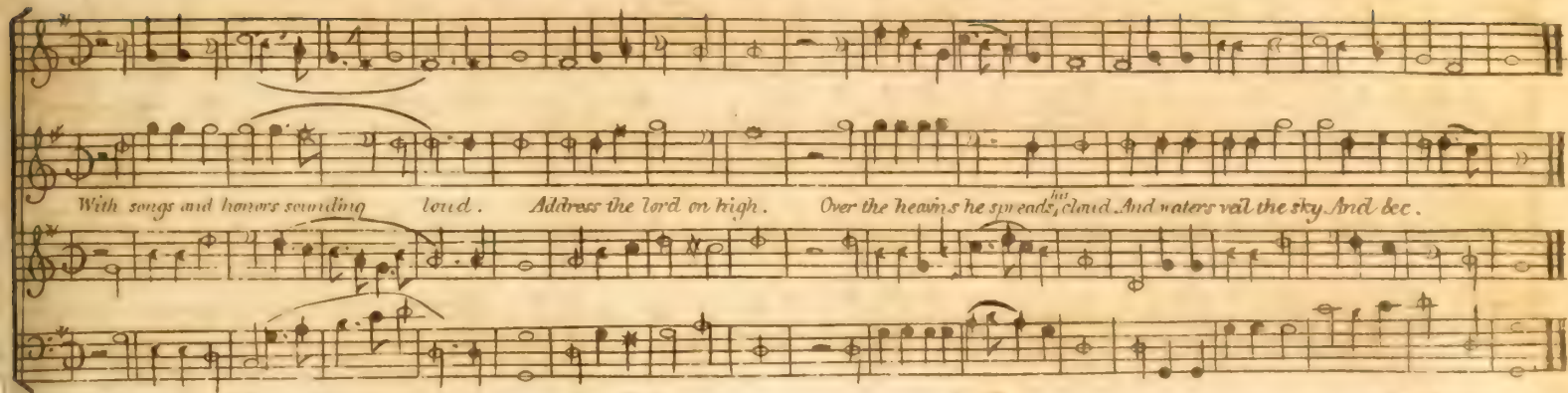
Return O God of love return. Earth is a tiresome place. How long shall we thy children mourn Our absence from thy face.

Behold the lofty sky Declares its maker God. And all the starry works on high. Proclaims his power abroad.

PORTUGAL. L.M.

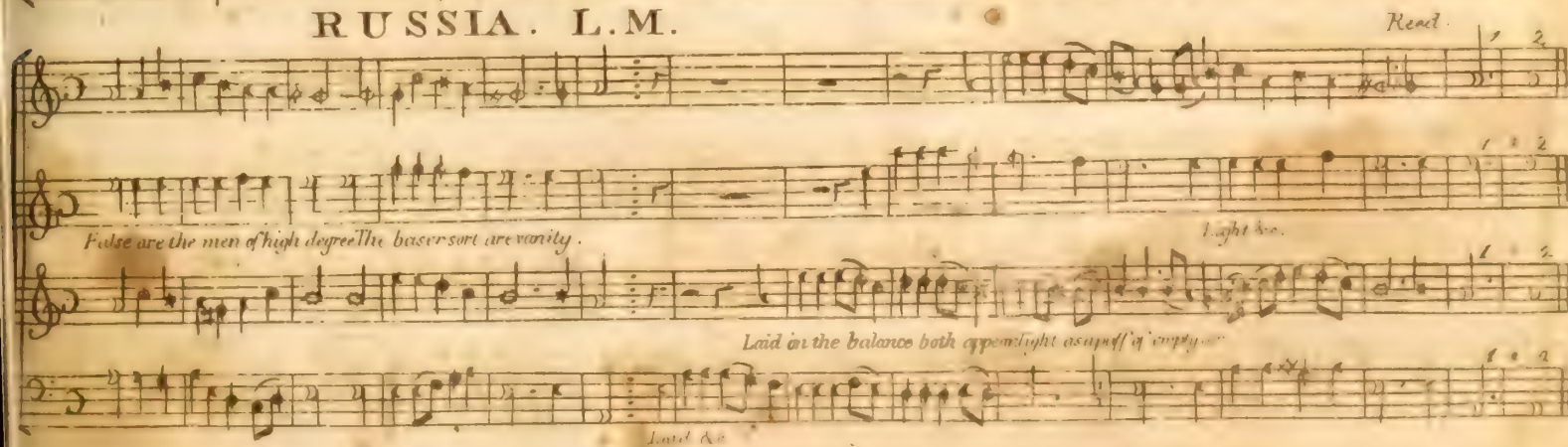
Thorley.

To God the great the ever bless'd Let songs of honor be address'd. His mercy firm forever stands. Give him the thanks his love demands.



With songs and honors sounding loud. Address the lord on high. Over the heavens he spreads^{his} cloud And waters veil the sky And be.

RUSSIA. L.M.



Read. 1 2
False are the men of high degree The baser sort are vanity. Light be. 1 2 2
Laid in the balance both appear light as a puff of empty air. 1 2 2
Lord &c.

Ye that delight to serve the Lord. The honors of his name record. His sacred name for ever bless.

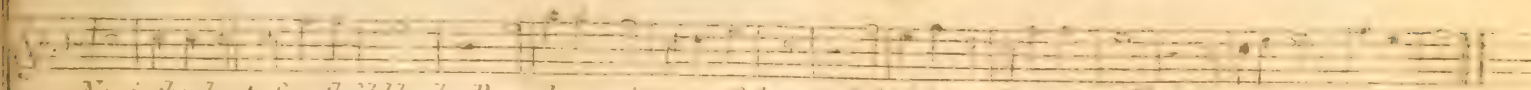
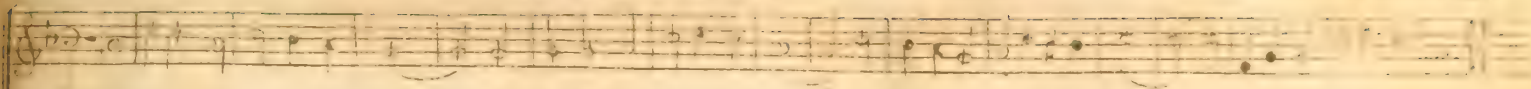
The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the second and third staves.

Where'er the circling sun displays. His rising beams or setting rays. Let lands and seas his power confess.

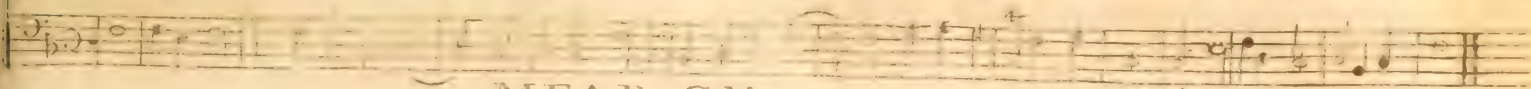
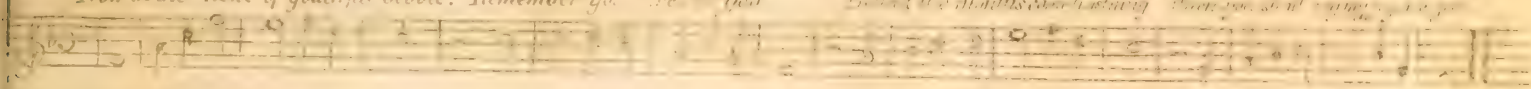
The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the second and third staves.

* This tune may be sung to A.M. by repeating the second and fourth lines of the words.

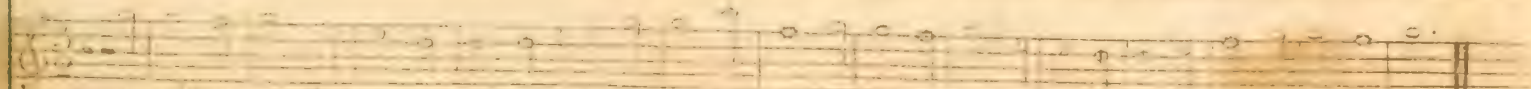
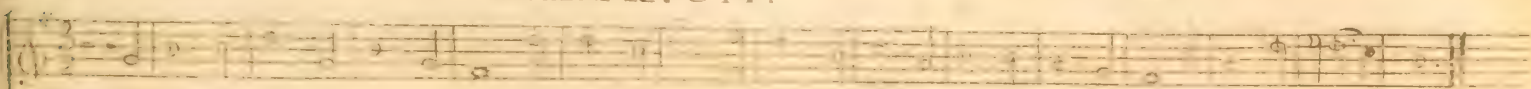
WELLS. 17



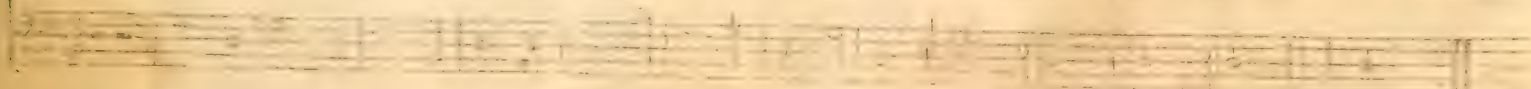
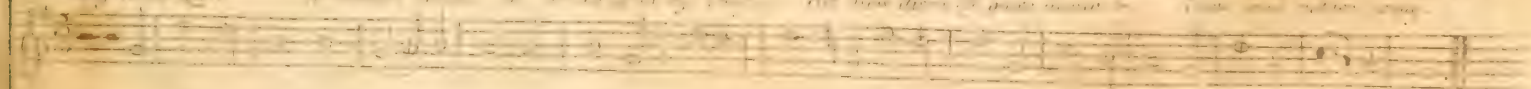
Now in the heat of youthful blood. Remember you are God. He has the words each saying "I am God" and saying "I am God"



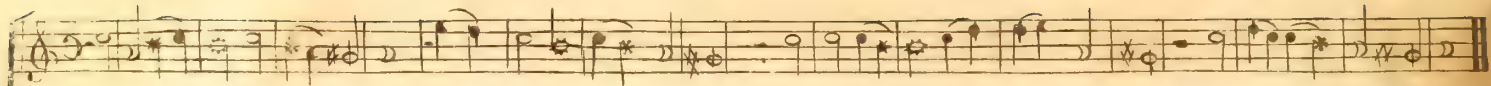
MEAR. C.M.



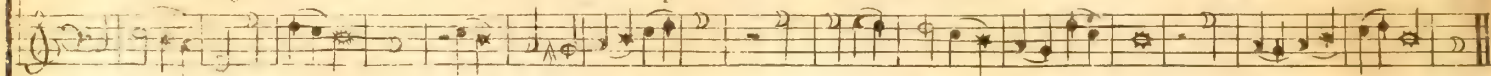
Sing to the Lord. He has the words each saying "I am God" and saying "I am God"



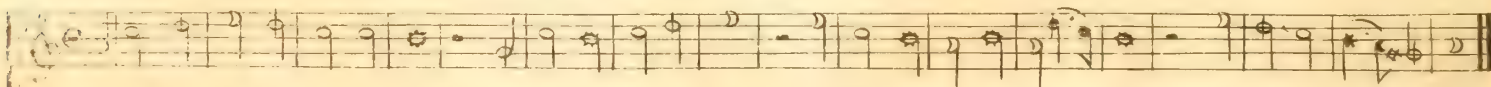
WALSAL. CM.



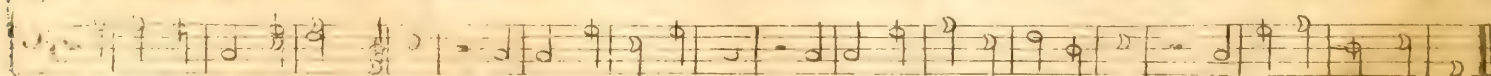
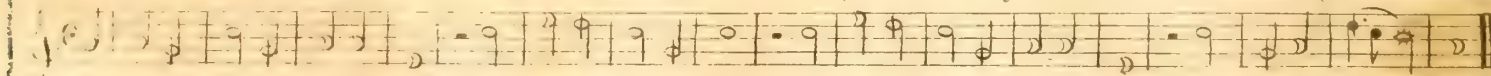
Alos and did my saviour bleed. And did my sovereign die Would he devote that sacred head. For such a worm as I.

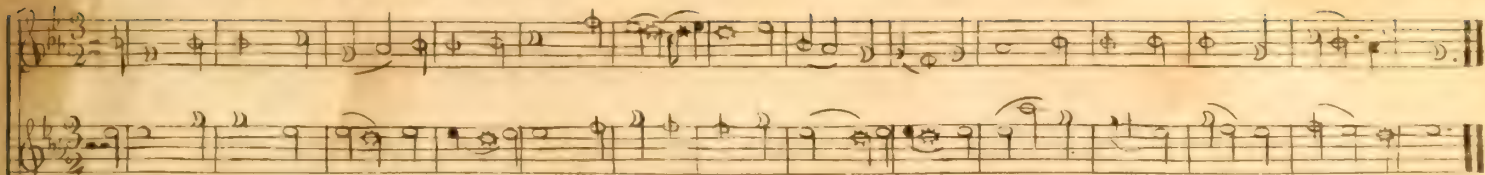


COLESHILL. CM.

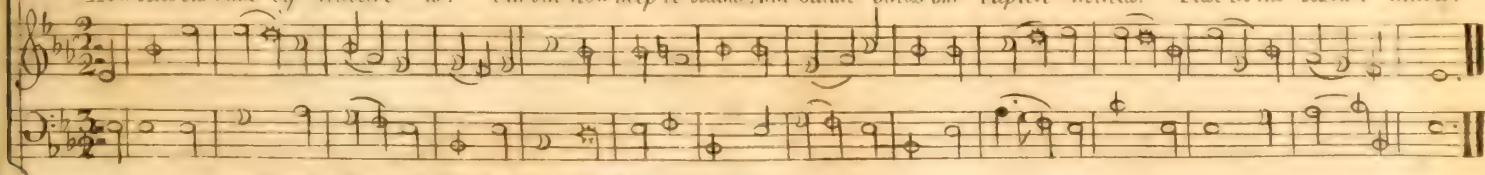


Lord what is man poor feeble man, Born of the earth at first, His life a shadow light and vain, Still hastening to the dust.

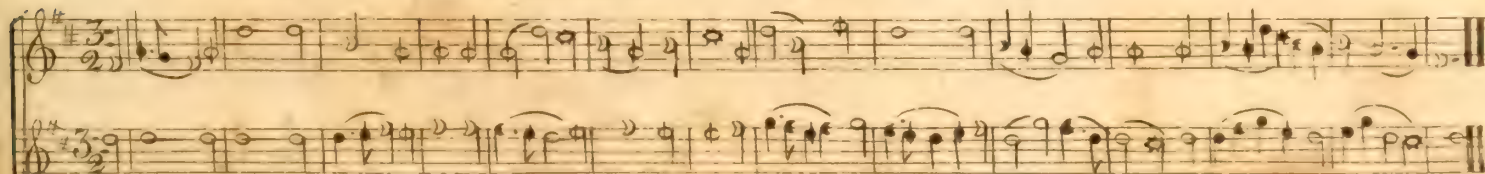




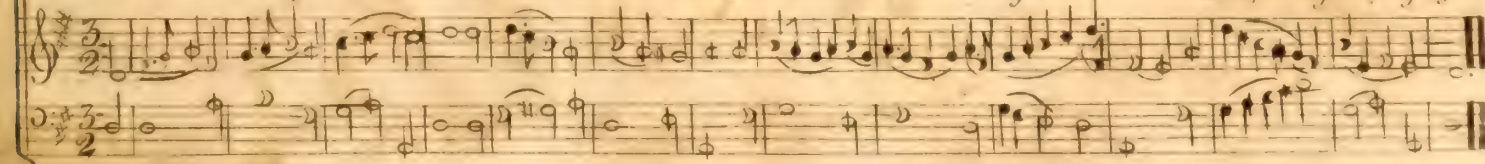
How sad our state by nature is. Our sin how deep it stains And satan binds our captive minds. Fast in his slavish chains.



NEW-YORK. C.M.



When I can read my title clear to mansions in the skies, I bid farewell to ev'ry fear, And wipe my weeping eyes



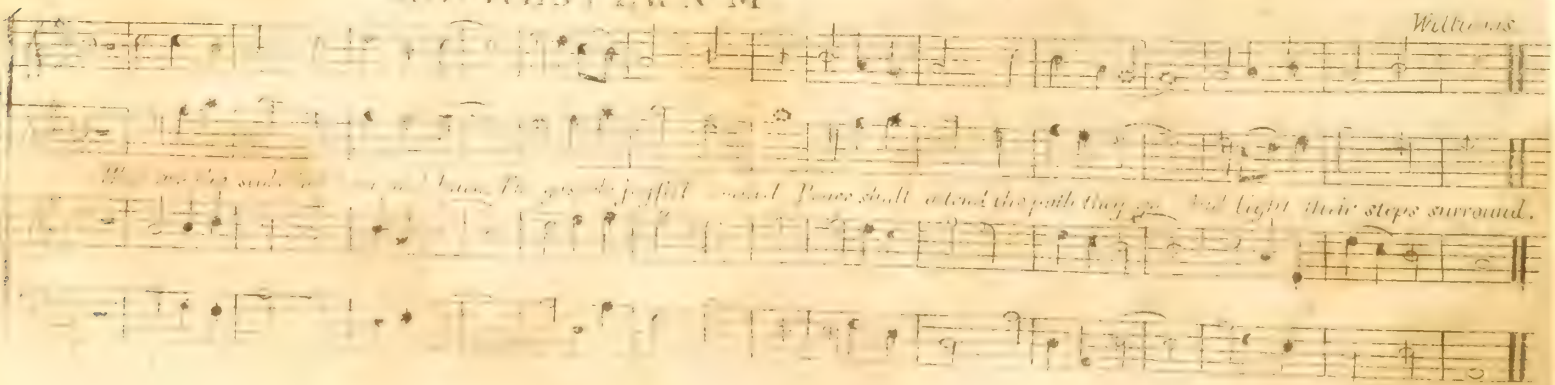
IRISH CM

Cantata.



ROCHESTER CM

Wells



LITTLE MARLBORO, S.M.

Williams

23

Handwritten musical score for 'LITTLE MARLBORO, S.M.' by Williams. The score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, clear style. The lyrics are written below the staves, aligned with the notes. The lyrics are: 'Lord what a little piece Is this our mortal frame Our life how poor & trifling 'tis, That soon shall change to naught'.

Lord what a little piece Is this our mortal frame Our life how poor & trifling 'tis, That soon shall change to naught

S^t THOMAS S.M.

Williams

Handwritten musical score for 'S^t THOMAS S.M.' by Williams. The score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, clear style. The lyrics are written below the staves, aligned with the notes. The lyrics are: 'Hear ye triumphant song To an immortal tune Let the whole earth resound the deeds Celestial grace hath done'.

Hear ye triumphant song To an immortal tune Let the whole earth resound the deeds Celestial grace hath done

O Lord how great's the favour That we such sinners poor. Can through thy bloods saviour's approach thy mercy's Door. And find an open passage un

-to the throne of grace. There wait the welcome message That bids us go in peace. There wait, &c.

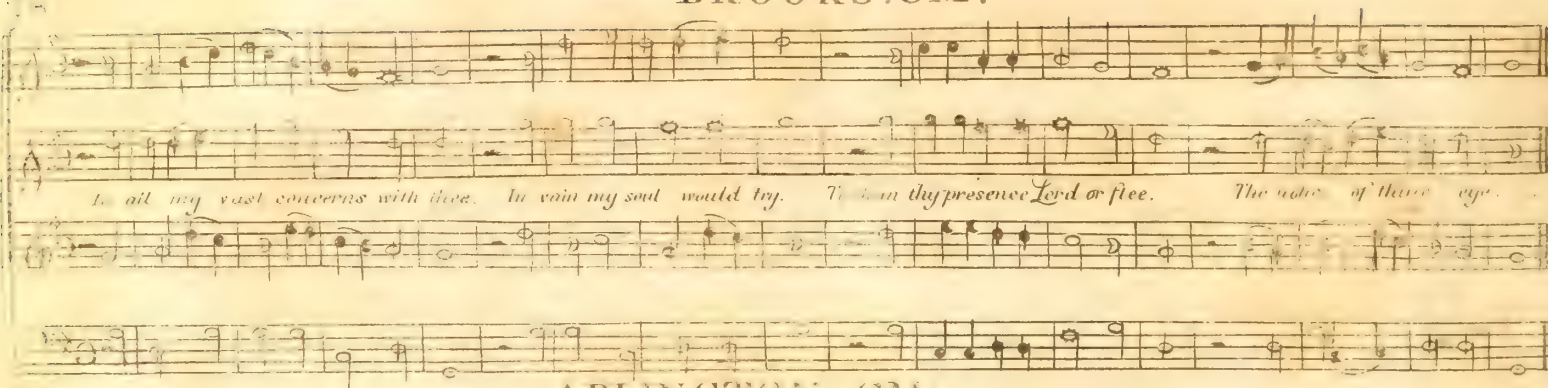
So let our lips & lives express, The holy gospel we profess; So let our works and virtues shine, To prove the doctrine all divine;

BEDFORD. C.M.

Went.

Praise ye the Lord with hymns of joy, and celebrate his fame. For pleasant good & comely 'tis To praise his holy name

BROOKS. CM.



In all my vast concerns with thee. In vain my soul would try. To turn thy presence Lord or flee. The robes of thine eye.

ARLINGTON CM.

De. A. no.

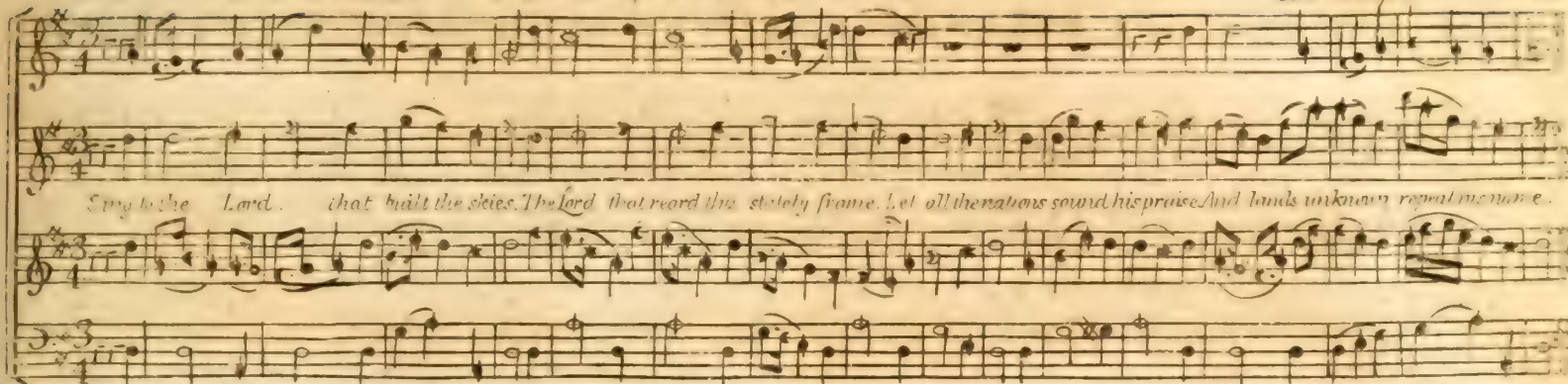


O that the Lord would guide ^{my way} To keep his statutes still, O that my God would give me grace, To know and do his will.

NEW SABBATH. L.M.

H. Phillips.

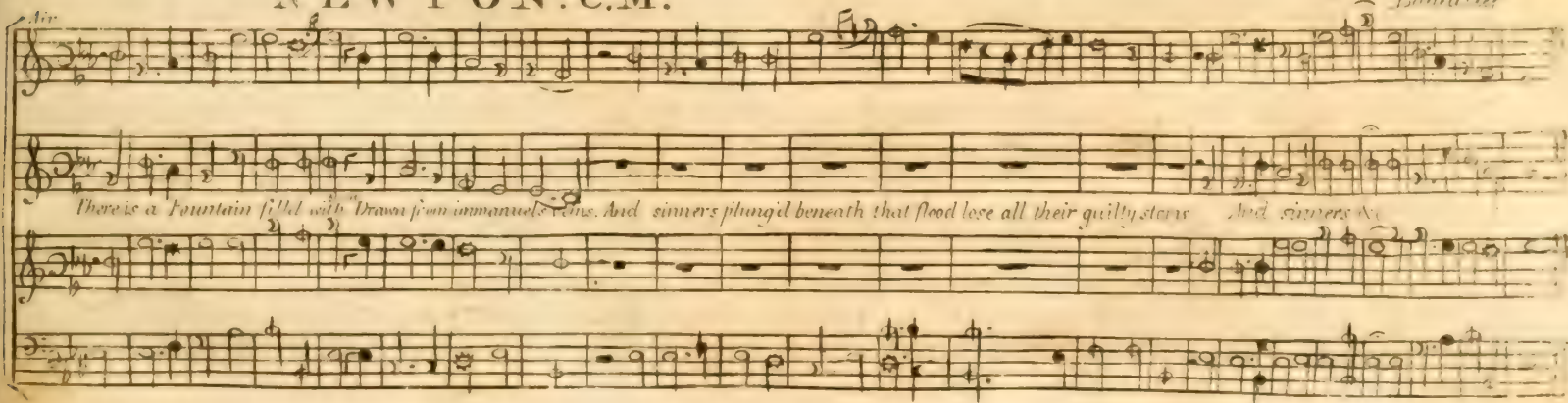
2



Sing to the Lord, that built the skies. The Lord that reared this stately frame. Let all the nations sound his praise. And lands unknown repeat his name.

NEWTON. C.M.

Bowdler



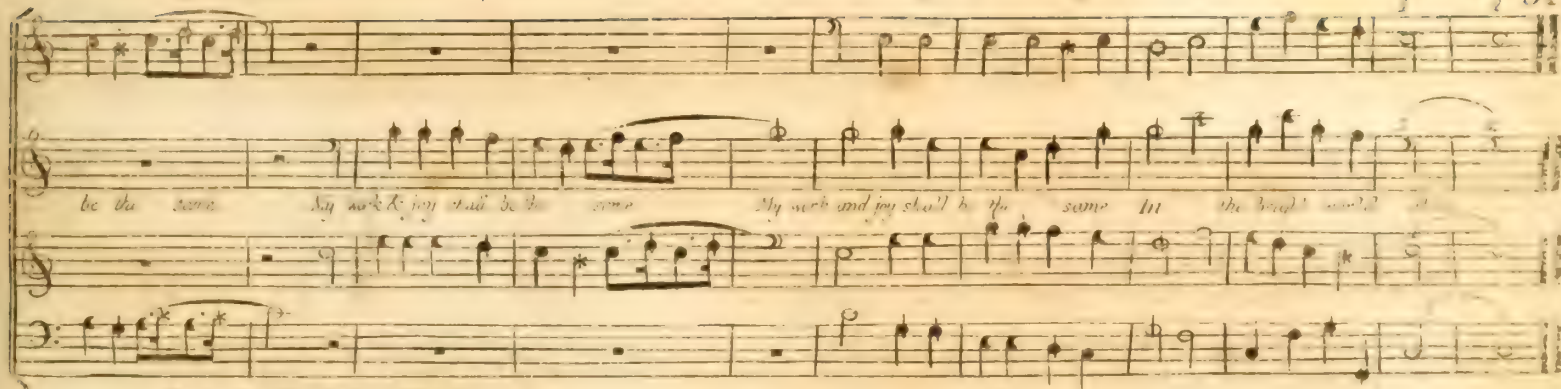
There is a Fountain filled with blood. Drawn from Emmanuel's veins. And sinners plunged beneath that flood. Lose all their guilty stains. And sinners as

Sweet is the work of God my king To praise thy name give thanks & sing. To shew thy love by morning light. And talk of

MILLBOURN PORT. C.M.

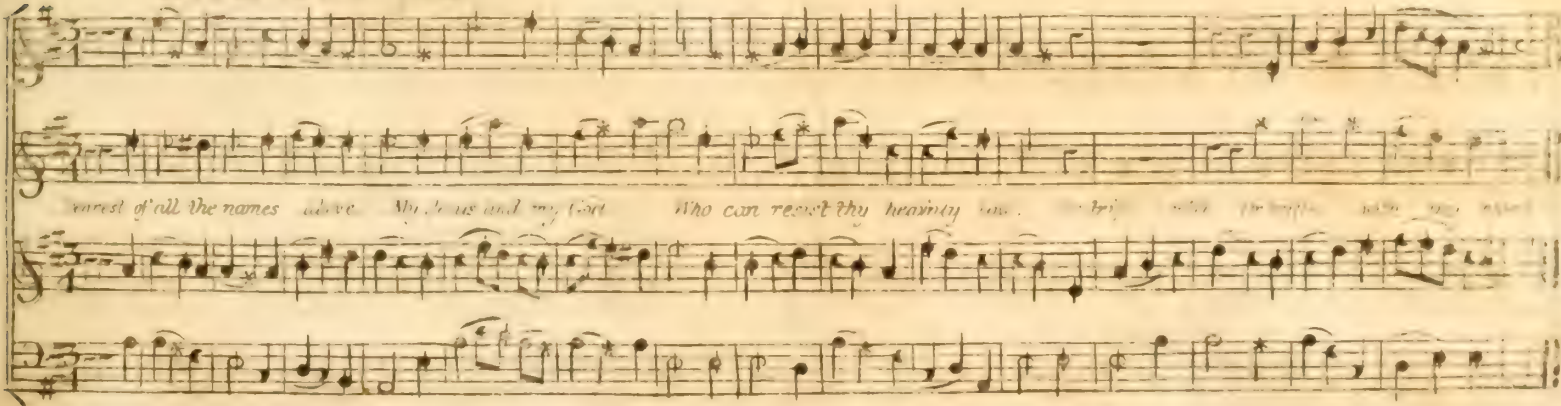
all thy truth at night And talk of all thy truth at night. Long as I live I'll bless thy name My king my God of love. My work and joy shall

Continued.



be the same My work & joy shall be the same My work and joy shall be the same In the bright world

SALEM. CM.



rearest of all the names above Abide us and my God Who can resist thy heavenly love

DUNSTAN. L.M.

Dr. Madsen

32

S. A.

Jesus shall reign where'er the sun. Does his suc cessive jour nies run. His kingdom stretch from shore to shore. Till moons shall

Continued. Loud

war and wane no more. Till moons &c.

AMHERST. P.M.

Billings

le boundless realms of joy. Exalt your makers same.

Hope's your song employ. Above the starry frame Your voices raise ye cherubim And seraphim To sing his praise

BRIDGEWATER. L.M.

Let &c. Thro' &c.

From all that dwell below the skies Let the creative praise arise Thro' ev'ry &c.

Let the redeemer's name be sung Thro' ev'ry land by ev'ry tongue.

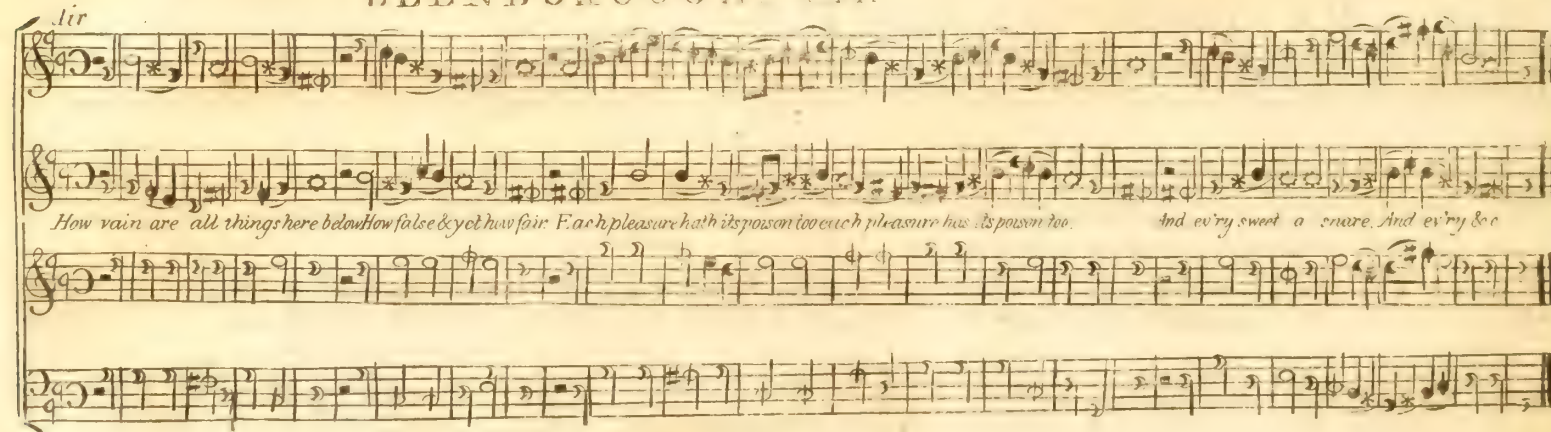
Let &c.



O praise ye the Lord prepare a new song And let all his children full concert join. With voices united the anthem prolong. And shew forth his honors in music divine.

ELENBOROUGH. CM.

Air



How vain are all things here below How false & yet how fair. Each pleasure hath its poison too each pleasure has its poison too. And every sweet a snare. And every &c.

This life's a dream an empty show But the bright world to which I go Hath joys substantial & sincere When shall I wake When shall I wake and find me there.

OTFORD. C.M.

Let ev'ry heart prepare him room

Joy to the world the Lord is come, let earth receive her King. Let ev'ry heart let ev'ry heart prepare him room. And heav'n & nature sing

Let ev'ry heart let ev'ry heart prepare him room.

Let ev'ry heart do Let ev'ry heart prepare him room And do.

Ave.

Soft

Loud

Lo Jesus the saviour is born.

Lift up your heads in joyful hope: Behold the happy morn. Salute &c.

Each heavenly power proclaims the glad hour

Lo Jesus &c.

DERBY. L.M.

All sing for ever on the Lamb Who bore the curse for wretched men Let angels sing his sacred

And every creature say Amen And every &c.

* With the dotted slur C.M.

And every creature say A...men.

From the joyful hastening of the Lord of life to meet. To you this day is

Words to J.M. Yet to condemn the sons of men. Did Christ the son of God appear. No weapon in his

born a prince & Saviour. O come and let us worship O come & let us worship O come & let us worship at his feet

No flaming sword nor thunder there

hands are seen.

(These two parts silent when the tune is sung to J.M. thus far) No flaming sword nor thunder there.

How pleasant tis to see. Kindred and friends agree. Each in his proper station move & each fulfil his part With In all the cares of life and love.

sympathizing heart.

WARREHAM. L.M.

God in his earthly temple lays Foundation for his heavenly praise. He lik'd the tents of Jacob well. But still in Zion loves to dwell.

BATH. CHAPEL. C.M.

How did my heart rejoice to hear: My friends devoutly say. In Zion let us In Zion let us all appear and keep the solemn day.

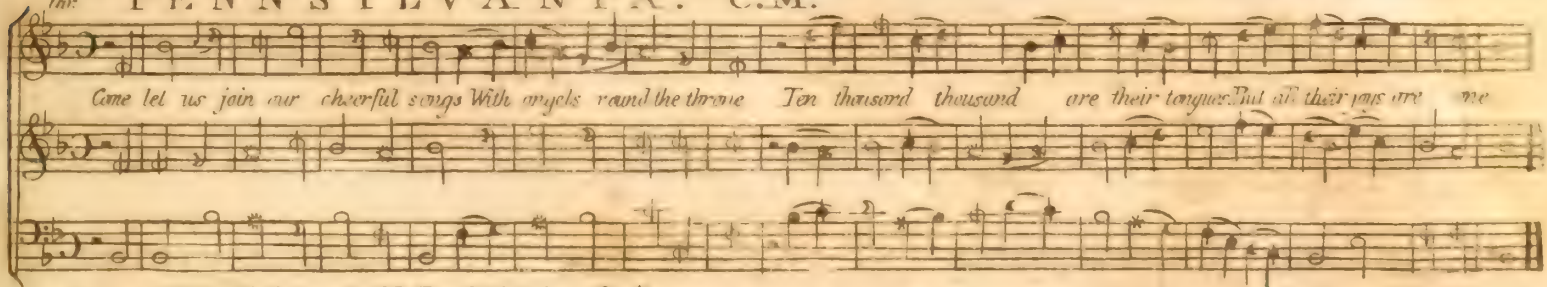
In Zion let us.



When I can read my little dear mansions in the skies. I bid farewell to every fear. I bid farewell to every fear: And wipe my weeping eyes.

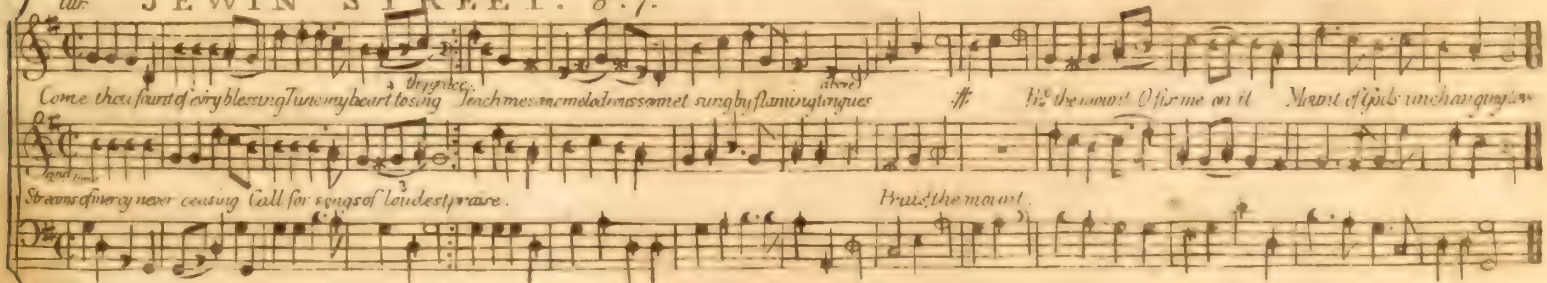
I bid farewell to every fear.

Air: PENNSYLVANIA. C.M.



Come let us join our cheerful songs With angels round the throne Ten thousand thousand are their tongues: But all their joys are one

Air: JEWIN STREET. 8.7.



Come thou fount of every blessing Turn my heart to thee Teach me an melodious song by flaming tongues # Hail the mount O firm on it Mount of Gods unchanging love

Streams of mercy never ceasing Call for songs of loudest praise. Hail the mount.

There is a land of pure delight, Where saints immortal reign, Infinite day exclude the night. Infinite &c. And

pleasure banish pain & pleasures banish pain & pain. & pleasures banish pain. Now be my heart inspired to sing, The glories of my saviour

king. The glories &c. Jesus the Lord how heavenly fair, His form how bright his beauties are. His form. &c.

How happy the man whose heart is set free The people that can be joyfui in thee Their joy is to walk in the light of thy face & still & still they are talking of

Mr LILY. I.M. Bdnrister

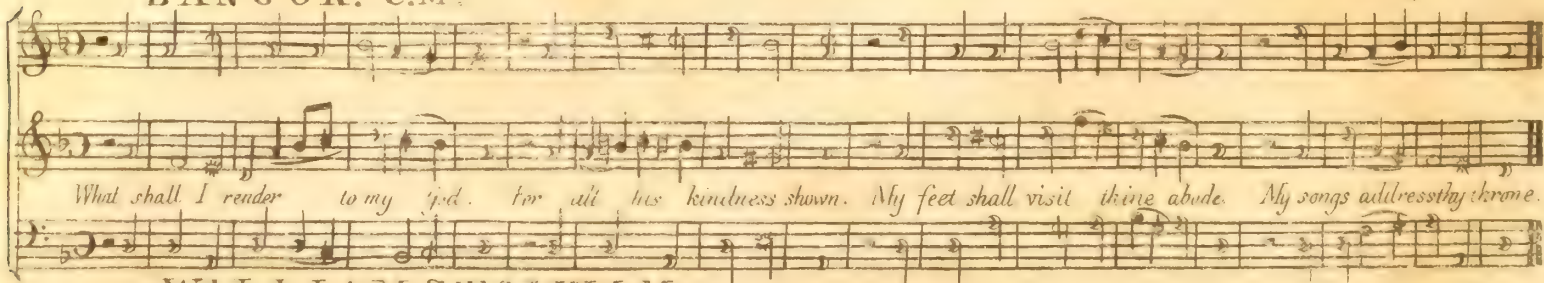
Jesus' grace & still & still & still they are talking of Jesus' grace. Behold the rose of Sharon here. The lily which the

vallies bear. Behold the tree of life that gives Refreshing fruit and healing leaves Refreshing &c.



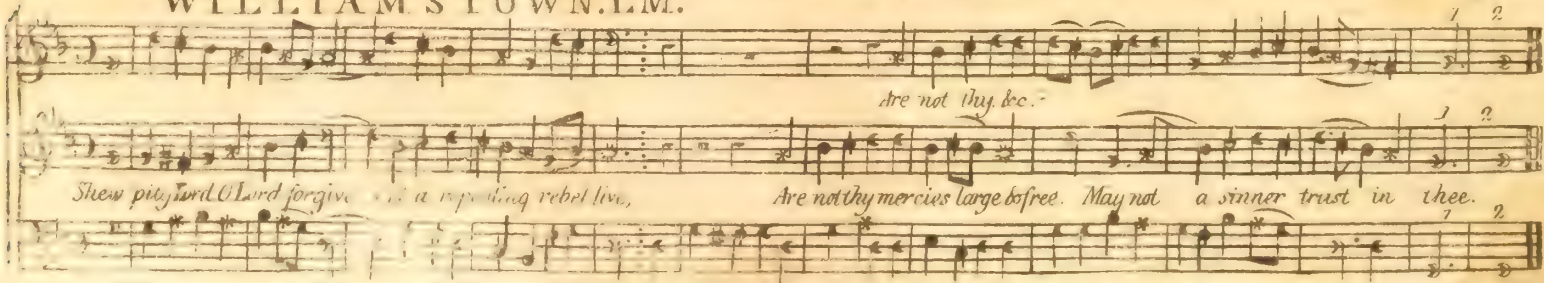
Thy word the raging winds controul, And rule the boisterous deep, Thou makest the sleeping billows roll The rolling billows sleep, The &c.

BANGOR. C.M.



What shall I render to my God, for all his kindness shown. My feet shall visit thine abode. My songs address thy throne.

WILLIAMSTOWN. L.M.



Are not thy &c.

Show pity Lord O Lord forgive a repining rebel live, Are not thy mercies large to free. May not a sinner trust in thee.

Shall be weary of flesh and blood, and I will love a poor soul. Shall I be weary of flesh and blood, and I will love a poor soul.

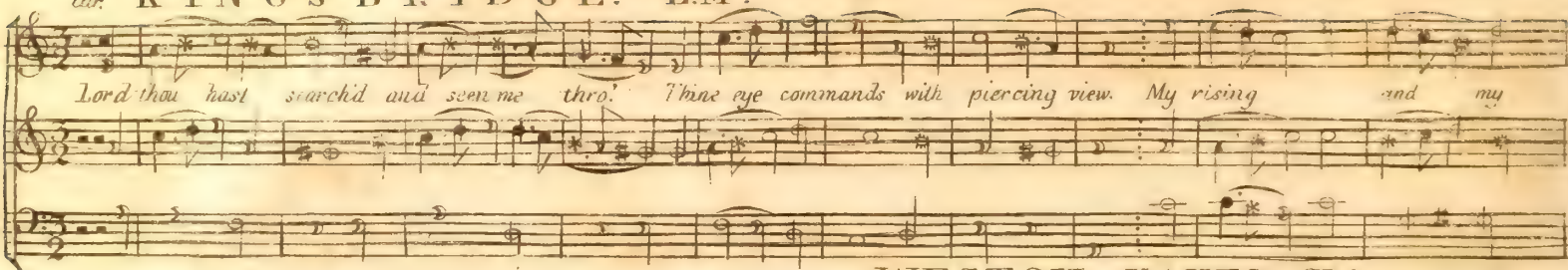
CROWLE. C.M.

Why did the nations join to slay, the Lord who dwelt in them. Why did they carry him away, and tread his gospel down.

SUFFIELD.

Teach me the measure of my days, for maker of my frame, I would not waste my time in vain, how frail I am.

44 Air. KINGS BRIDGE. L.M.



Lord thou hast search'd and seen me thro' Thine eye commands with piercing view. My rising and my



resting hours. My heart and flesh with all their powers.

air. WESTON. FAVEL. C.M.



Come let us join our cheerful songs With angels round the throne
Ten thousand thousand are their tongues that all their joys are one
Ten thousand thousand are their tongues that all But all their joys are one.

LENNOX as 148th

Edson 45

The year &c

Blow ye the trumpet blow. The gladly solemn sound. Let all the nations know. To earth's remotest bound. The year of jubilee. is come the

GREENFIELD as 313th

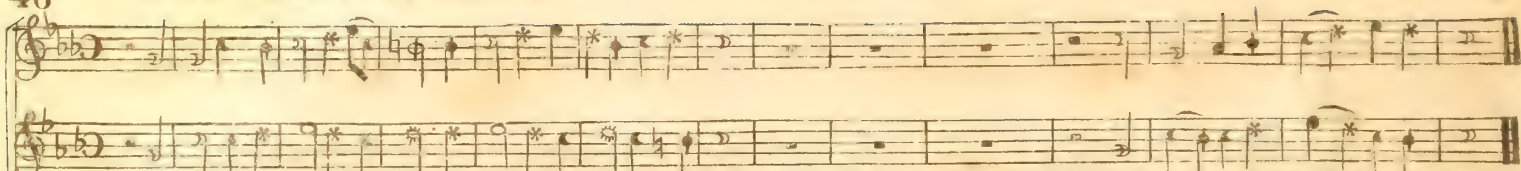
Edson.

year of jubilee is come then ye ransomed sinners home. God is our refuge in distress. A present help when dangers press. In him undaunted

we'll confide.

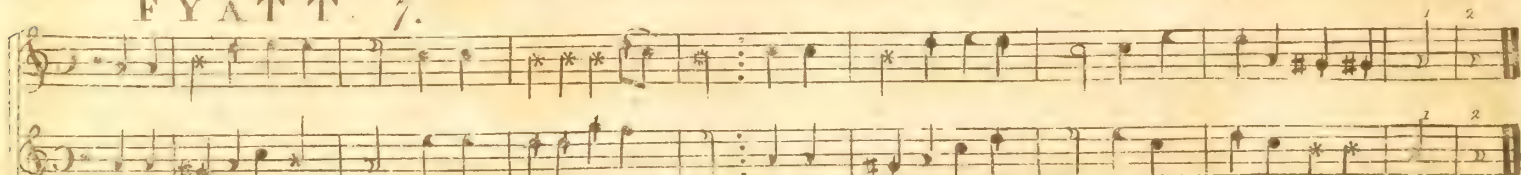
This earth we frame: center & east & west in the ocean ^{lost} Torn piecemeal by the marring tide: &c.

This earth &c.



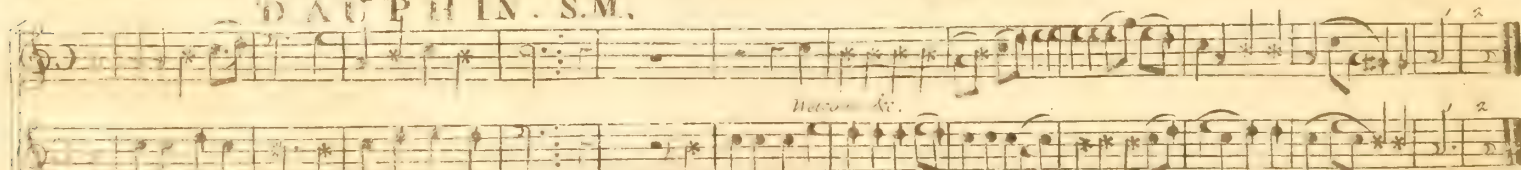
Ah lovely appearance of death. No sight upon earth is so fair Not all the gay pageants that breathe, can with a dead body compare.

FYATT. 7.



Mourning souls, dry your tears. Banish all your guilty fears See your guilt and curse remove, cancelled by redeeming love

D A U P H I N. S.M.



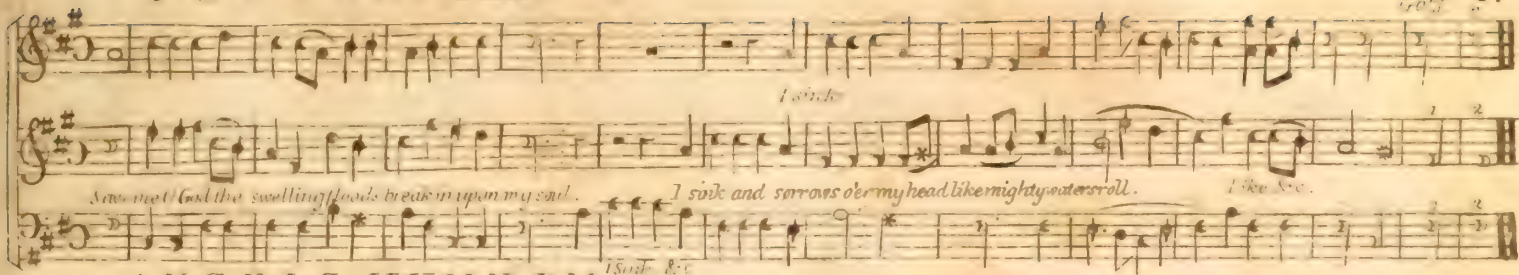
WELCOME &c.

Thou art sweet, my friend, that soothes and arise. Welcome to this reviving breast. Welcome to this reviving breast and those rejoicing eyes,

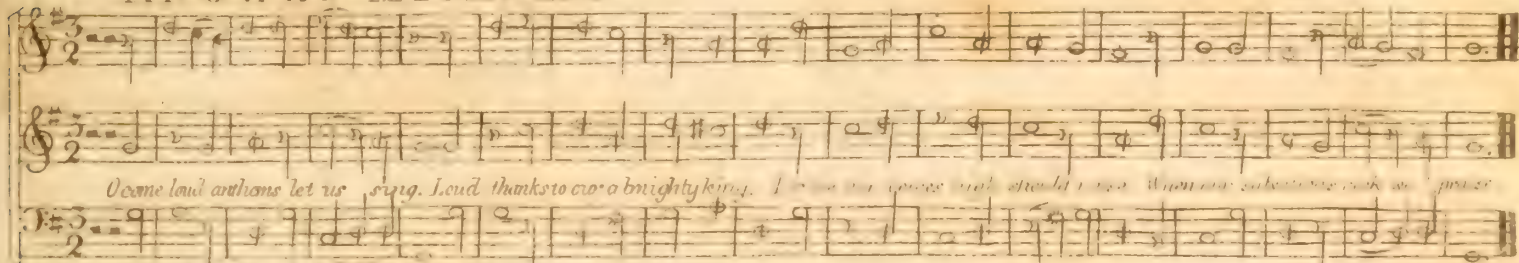
Welcome &c. Welcome.

SUTTON. C.M.

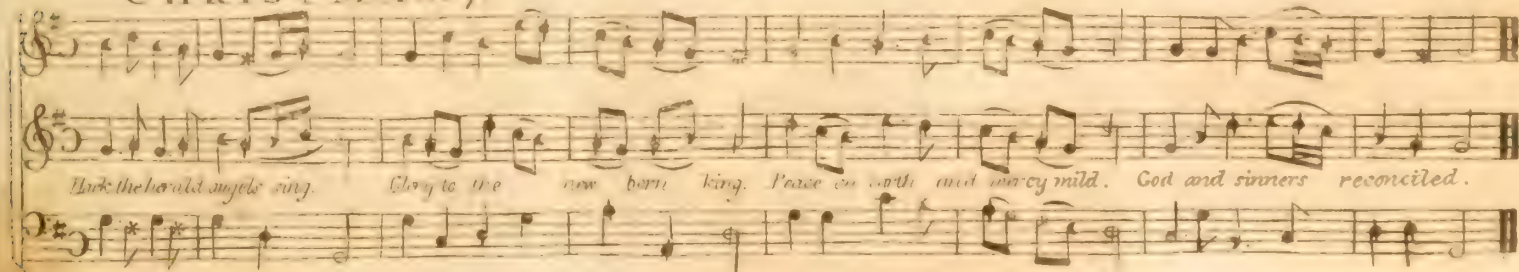
203 47



ANGELS HYMN. LM



CHRISTMAS.



dir

Salvation O the joyful sound 'tis pleasure to our ears A sov' reign balm for ev'ry wound. A Cordial

Soft *Loud* *Soft* *Loud*

for our fears. Glory and praise to power Be unto the land's forever Jesus Christ is our Redeemer. Hallelujah. Praise the Lord.

HAYNER. S. M.

dir

Behold what wondrous grace The father has bestowed. On sinners of a mortal To call them sons of God.

FALCON STREET. S.M.

An:

Smith 49

time sound his praise abroad. And hymns of glory sing. Je ho vah is the sov' reign God. The uni versal

pp *Loud* *Soft* *Loud*
long Praise ye the Lord Halleluiah praise ye the Lord. Halleluiah // // // Praise ye the Lord

LUDLOW. C.M.

Lord if thine eyes survey our faults. And justice grows severe. Thy dreadful wrath awakes our thoughts. And be now heard our sin.

DYING CHRISTIAN.

50 Air

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The middle staff is in treble clef with a key signature of two flats and a common time signature. The bottom staff is in bass clef with a key signature of two flats and a common time signature. The melody is written on the top staff, with the middle and bottom staves providing harmonic support.

Vital spark of heavenly flame, Quit this mortal frame Trembling hoping dreading dying, On the pain the bliss of dying, Cease your nature

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. The middle staff is in treble clef with a key signature of two flats and a common time signature. The bottom staff is in bass clef with a key signature of two flats and a common time signature. The melody continues on the top staff, with the middle and bottom staves providing harmonic support.

cease thy strife and let me be quench into life Hark they whisper angels say they whisper angels say

Hark

Hark they whisper

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. The middle staff is in treble clef with a key signature of two flats and a common time signature. The bottom staff is in bass clef with a key signature of two flats and a common time signature. The melody continues on the top staff, with the middle and bottom staves providing harmonic support.

Loud.

Soft

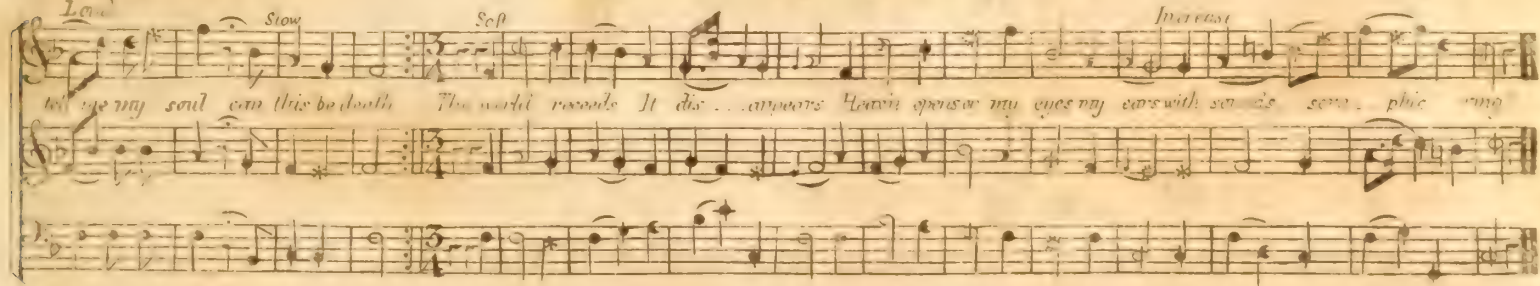
Hark Hark they whisper angels say Sister spirit come away. Sister spirit come away. What is

angels say.

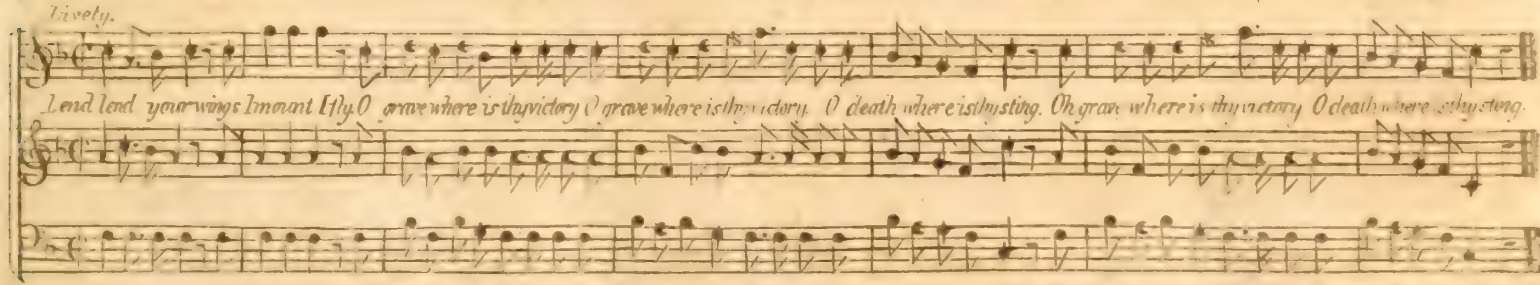
Soft.
this absorbent quite steals my senses shuts my sight. *Loud* drowns my spirit, drowns my breath, drowns my soul can this be death



Loud tell me my soul can this be death *Slow* The world records It does... *Soft*... *Increase*... *plac*... *ring*



Lively.
Lend lend your wings Immanent I fly O grave where is thy victory O death where is thy sting. Oh grave where is thy victory O death where is thy sting.



Lend lend your wings I mount I fly. O grave where is thy victory thy victory O grave where is thy victory thy victory. O death where is thy sting.

death where is thy sting lend lend your wings I mount I fly. O grave where is thy Victory thy victory O death. O death. where is thy sting.

Di. **MANSFIELD. SM.**

Thy name almighty Lord. Shall sound thro' out Great is thy grace and sin thy word Thy truth for ever stands Great is &c.

DENMARK.

D^r Madan. 53

Air

Before Jehovah's awful throne ye nations bow with sacred joy Knew that the Lord is God alone He can cre-

ate and he destroy He can create and he destroy His sovereign power without our aid made us of clay and formed us

men & when like wandering sheep we strayed he brought us to his fold again He brought us to his fold again We'll crowd thy gates with

Soft *Loud*

thank full songs High as the heav'ns our voices raise And earth & earth with her ten thousand thousand tongues shall

Soft *Loud* *Soft* *Loud*

fill thy courts with sounding praise Shall fill thy courts with sounding praise. Wide Wide as the

world as thy command vast as eternity thy love Firm as a rock thy truth must stand When rolling years shall

cease to move shall cease to move. When rolling years shall cease to move. When rolling years shall cease to move.

Mr **NOTHAM. 7.^s** *Dr. Madon*

Jesus lover of my soul! let me to thy bosom fly. When the nearer waters roll. While the tempest still is high. Hide me O my

Loud
Saviour hide 'till the storm of life is past. Safe into the haven guide O receive O receive O receive my soul at last

Alc.

Thou sweet gliding Kedron by thy silver stream Our Saviour at midnight when Cynthia's pale beam shone

Soft.

brighton the waters would frequently stray and lose in thy murmurs and lose in thy murmurs the toils of the day the

Chorus lively.

toils of the day the toils of the day Come saints & adore him come bow at his feet & give him the glory the praise that is meet let joyful hosannas

- ceasing arise let joyful hosannas unceasing arise and join the full chorus that gladdens the skies and join the full chorus that gladdens the skies

Alr **NOTTINGHAM. 8.86.** *C. Woodward*

O Love divine how sweet thou art When shall I find my longing heart all taken up with

thee I thirst I faint and die to prove The greatness of redeeming love The love of Christ to me

At anchor laid remote from home. Telling I cry sweet Spirit come Telling I cry sweet Spirit come Celestial
 breeze no longer stay. But swell my Sails. And speed my way. But swell my sails and Speed my way. Fair would I
 mount Fair would I glow. Fair would I mount Fair would I glow And loose my cable And loose my cable from be =

Sof *Loud* *Very soft*
Loud *Sof* *Loud*

I can but I can only spread my sail Thou thou must breathe th' auspicious gale. But I can only

spread my sail Thou thou must breathe th' auspicious gale Thou thou must breathe. Thou thou must breathe th' auspicious gale.

FEVERSHAM. 7^s

Now begin the heavenly theme. Sing aloud &c. Ye who Jesus' kindness prove Triumph in redeeming love. Triumph &c. Sing aloud in Jesus' name.

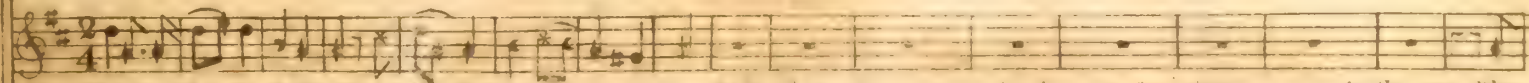
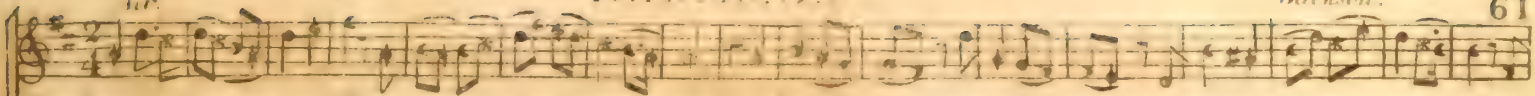
My time O ye daughters of Zion did run most sweetly and softly when Christ was my sun most sweetly and

Loud.

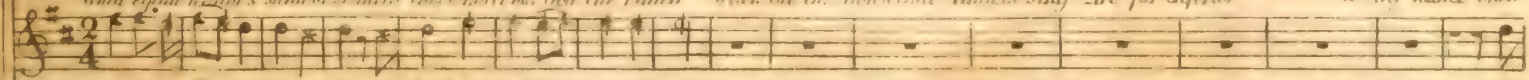
softly when Christ was my sun Thro' darkness I fearless could walk by his light his rays were my comfort His shield was my

Soft. *Loud.*

might Thro' darkness I fearless could walk by his light his rays were my comfort His shield was my might

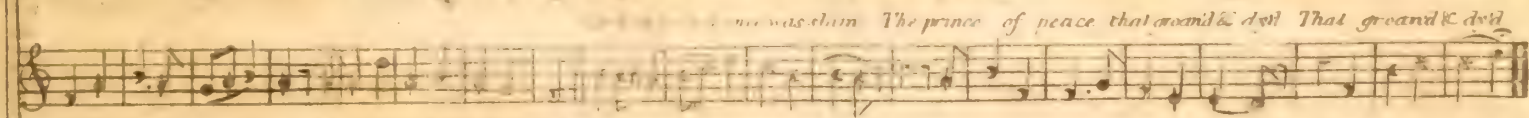
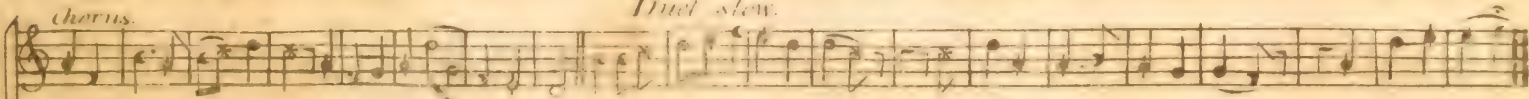


What equal honors shall we assign the choir that best the Lamb When all the notes that angels sing Are far inferior to thy name When



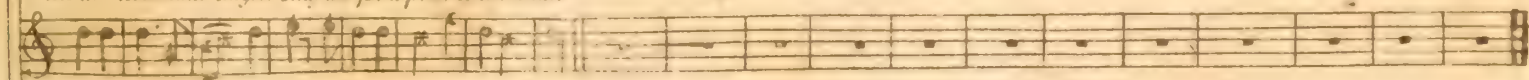
chorus.

Duet slow.



no was slain The prince of peace that goodly died That goodly died

all the notes that angels sing are far inferior to thy name



Worthy to rise and live and reign at his Almighty fathers side blessings // blessings forever on the lamb blessings for ever on the lamb blessings for

ever on the lamb blessings for ever on the lamb blessings &c. blessings // blessings for ever on the lamb Who bore the curse for wretched men let

Slow. *Lively.*

angels sound his sacred name & every creature say amen let angels sound his sacred name and every creature every creature say amen amen amen amen let angels sound his sacred

Air.

HARTS. 7^s

name & every creature say amen amen amen (Children of the heavenly king as we journey sweetly sing sing our Saviors worthy praise glorious in his word & name)

Air.

First system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music is written in a common time signature (C). The lyrics 'Sinner O why so thoughts have grown why in such dreadful state to die' are written below the middle staff.

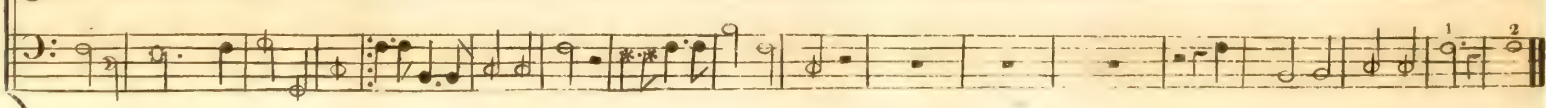
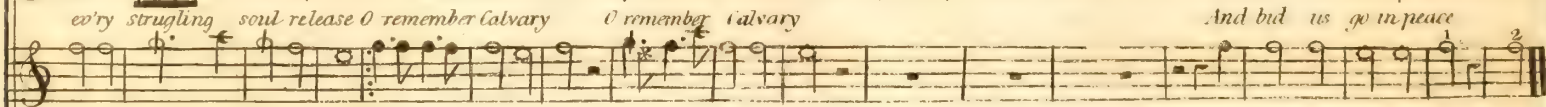
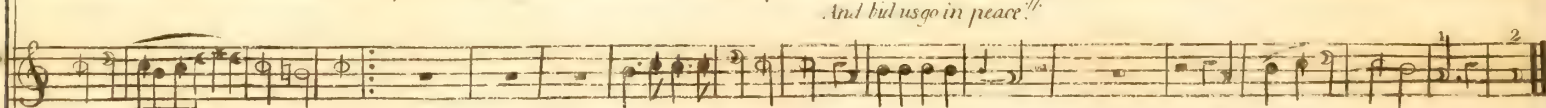
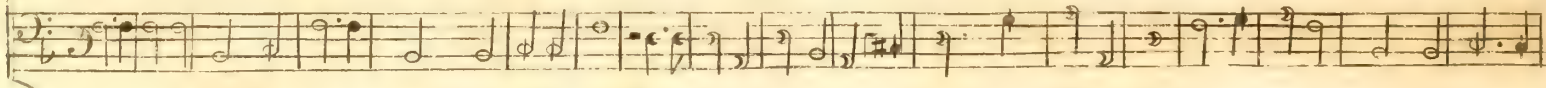
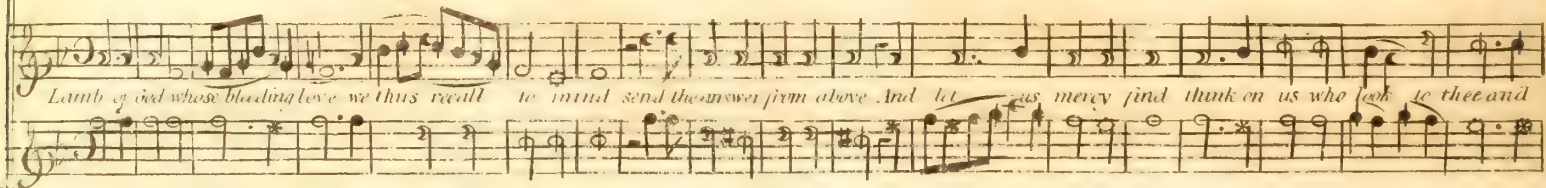
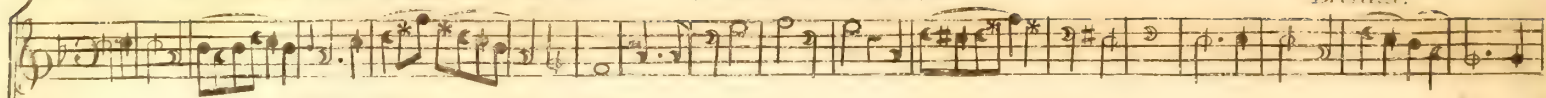
Second system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music is written in a common time signature (C). The lyrics 'Dare not hope to worth be put down he dyes against thy God to fly' are written below the middle staff.

* This Tune may be sung to the 117th Hy 2nd Book

flames stay stay stay sinner stay stay sinner on the awful plains behold behold the fact of love untold the glories of his dinner

plains for ever telling yet untold for ever, for ever for ever telling ever telling yet untold for ever telling ever telling yet untold

Slow



EXALTATION.

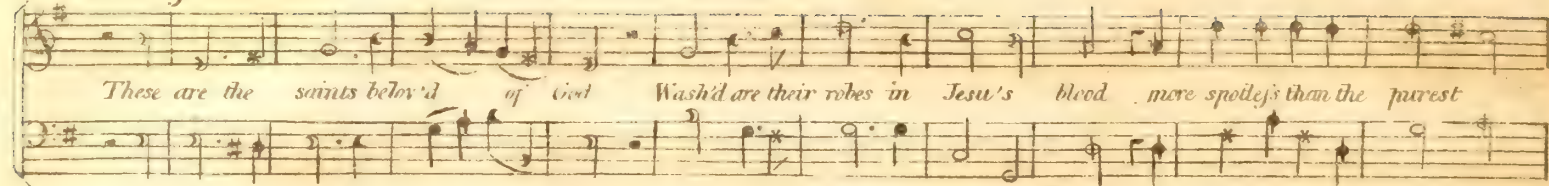
Breillat.

67

Exalted high at Gods right hand nearer the throne than cherubs stand with glory crown'd in white array

Wend . . . ring . . . Soul says' who are they who are they my wend ring Soul says who are they

68 Duet, Soft

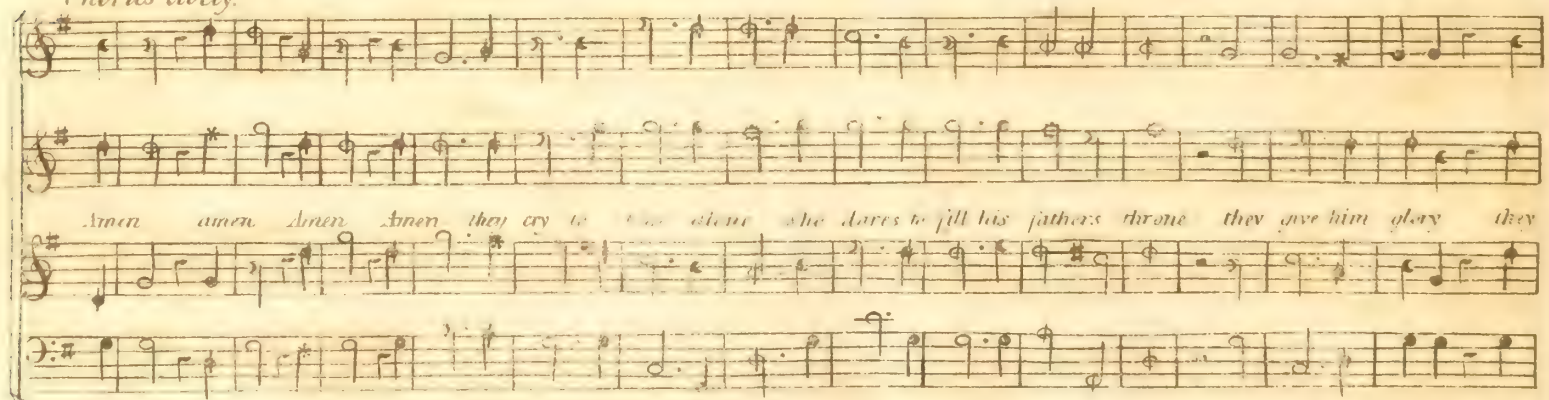


These are the saints belov'd of God Wash'd are their robes in Jesu's blood more spotless than the purest



white more spotless than the purest white they shine in us are a tal light They shine in us are a led light

(Chorus lively.)



Amen amen Amen Amen they cry to him alone who dares to fill his fathers throne they give him glory they

1 men 1 men 1 men 1 men 1 men

give him glory and again repeat his praise repeat his praise and say amen

1 men 1 men 1 men

They give him glory they give him glory and again repeat his praise repeat his praise and say amen

Love divine all love excell'g joy of heav'n to earth came down fix in us thy humble dwelling all thy faithful mercies crown

The first system of the musical score for 'Love Divine' consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the second and third staves.

Jesus thou art all compassion pure unbonded love thou art visit us with thy salvation enter ev'ry trembling heart

The second system of the musical score for 'Love Divine' consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the second and third staves.

PREPARATION

Breillat.

71

Prepare prepare to meet thy God Nor trifle with a Saviour's blood Attend the voice immortal souls

Soft.

Time tis Death tis judgment calls tis time tis Death tis judgment calls Jesus our Spirits waiting stand when thy great an'

first command assist us Lord to watch and pray and realize that solemn day and realize that solemn day

Brisk.

Soft.

give us a path that works by love to bear our souls to thee a love thy heavenly graces all impart to

[illegible]

Handwritten musical score for the hymn "The Church's New Year's Offering." The score is written on four staves. The first two staves contain the vocal melody, with the lyrics "Saints in glory shine clothed in a righteousness divine" written below. The third and fourth staves contain the basso continuo line. The music is in a common time signature (C) and features various musical notations including notes, rests, and ornaments. The paper is aged and shows some staining.

There There shall we see our Saviour God There There shall we see our Saviour God And spread redeeming love abroad and spread redeeming love abroad while listening listening

listening angels while listening listening listening angels remind the throne and the throne shall we to make thy wondrous name shall we to make thy

Wen ders Wonders thy Wonders thy wonders shall join to make thy wen ders known

Wen ders thy wonders

wonders wonders wonders thy wonders **ZION. S. M**

Far as thy name is known the world declares thy praise thy saints O Lord before thy throne their songs of hon or raise

My soul thy great Creator praise, O Lord, how He in full majesty appears and

Chorus

like a robe his glory wears Great is the Lord what tongue can praise Great is the Lord what tongue can praise an equal honour to his name

*Air**BREWER. L.M.*

77

New to the power of God supreme be ever lasting honor given he saves from hell we bless his name he calls our wandering feet

*Air**PORTUGAL. S.M.*

My God permit my tongue this joy to call thee mine let my ear cry out To taste thy love divine

Arr.

Our shepherd alone The Lord let us bless who reigns on the throne the prince of our peace who evermore saves us by shedding his blood All

hail holy Jesus // Our Lord and our God. Halleluia //

171

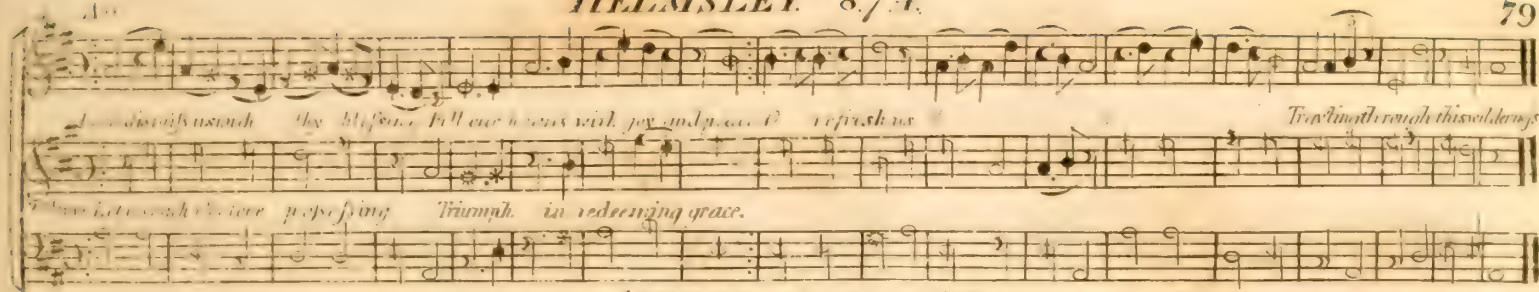
BRAMCOTE. LM.

Lord it is pleasant thing to stand in gardens planted by thine hand let me within thy courts be seen like a young cedar fresh and green

HELMESLEY 874.

79

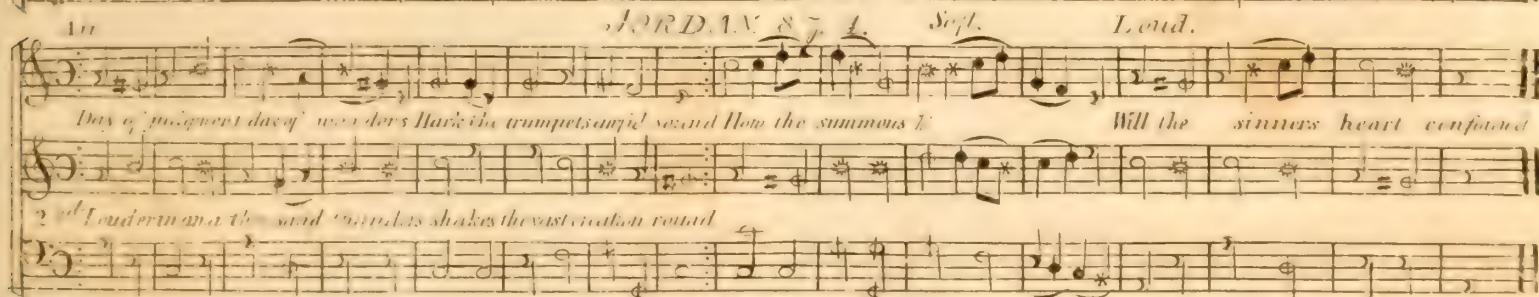
And



Let us daily ascend thy blessed Hill our hearts with joy and peace O refresh us
From sin and rough this olden days
Let us each here professing Triumph in redeeming grace.

And

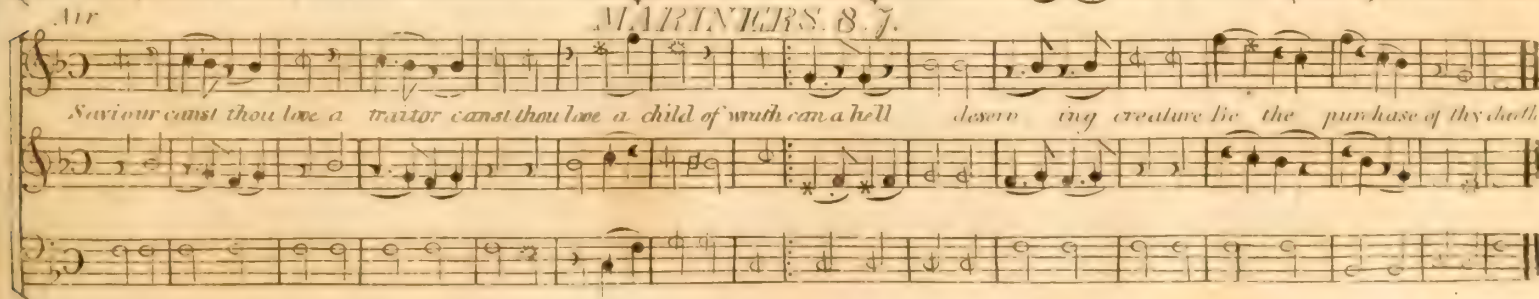
JORDAN 874. *Soft. Loud.*



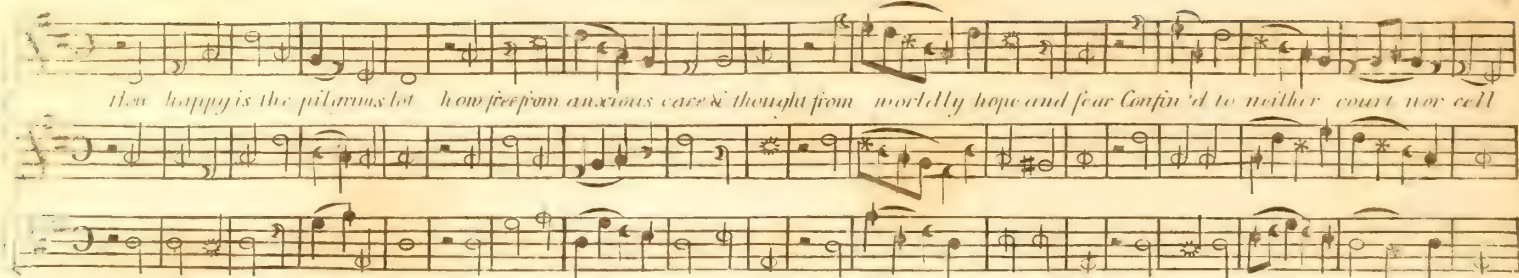
Day of judgment day of wonders Hark the trumpets ample sound How the summons will the sinners heart confound
2^d Louder in a thund'ring voice shakes the vast creation round

And

MARINERS 874.



Saviour canst thou love a traitor canst thou love a child of wrath can a hell deserving creature lie the purchase of thy death



Soft. *Loud.* *Air PELHAM, S.M. Double* *tr-ordin.*

His soul disdains: on earth to dwell he only sojourns here. My soul repeat his praise: whose mercies are so great whose anger is so

tr-ordin.

Loud.

slow to rise so ready to a height high as the Firmament raised above the ground we tread upon the riches of his grace our highest thoughts exceed our life.

Handwritten musical score for the first system of the hymn 'BERMONDSKY'. It consists of three staves: a treble staff, a vocal staff, and a bass staff. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are written below the vocal staff.

Glor to God on high let earth & skies reply R^e his name his love & grace adore we call on so new born King aloud we cry Worthy the Lamb Worthy the Lamb

Handwritten musical score for the second system of the hymn 'BERMONDSKY'. It consists of three staves: a treble staff, a vocal staff, and a bass staff. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are written below the vocal staff.

Worthy the Lamb Sing aloud we cry Worthy the Lamb *Thou God with God we adore our faithful unchangeable friend whom love we*

Handwritten musical score for the third system of the hymn 'BERMONDSKY'. It consists of three staves: a treble staff, a vocal staff, and a bass staff. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are written below the vocal staff.

great as he is great with a thousand names we and his Father the first and the last whose spirit shall guide us all guide us all here for all that is past & last him for all that is to come

PINE GROVE. Ps. 50th or LM. with the dotted slurs to the first double bar C Woodward.

The God of Glory sends his summons forth calls the sons of nations & awake the north from east to west his sovereign waters spread through distant lands & rivers

of the dead The trumpet shall tremble & Heaven rejoices Lift up ye saints with cheerful voices

Air

EVERTON. G. 1.

Come thou almighty king help us thy name to sing help us to praise father all glorious over all victorious come and reign over us ancient of days

Repeat this strain to new 50th or 6 lines 10^s or 4 lines 10^s without repeating.

Air

Thou shepherd of Isr & divine The joy of the contrite in heart for closer communion they pine still still to re-

side where thou art the pasture oh when shall we find where all who their shepherd day we find in thy bosom reclined are shielded from the heat of the day

Soft. Loud.

CAREYS 8^s six lines.

Air

1st Dear friend of friendless sinners hear and in a quiver thy grace divine A worm by self and sin oppress that pants to reach the promis'd rest

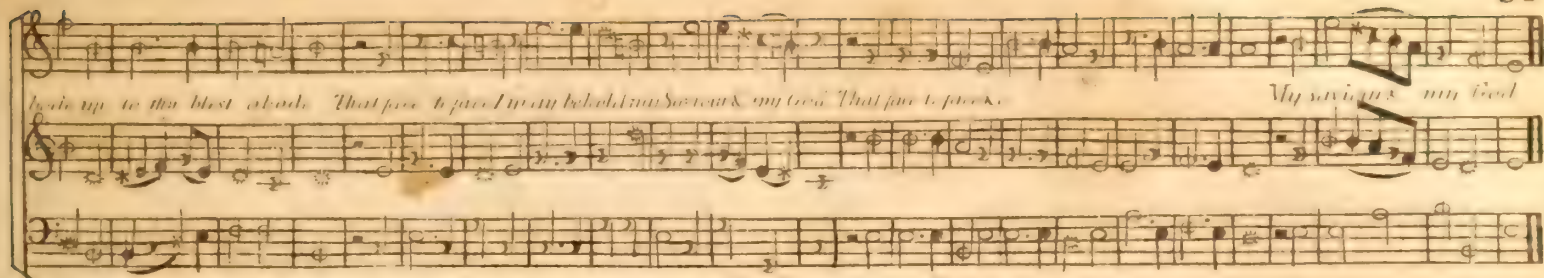
2nd Pardon a worm that would draw near that would his heart to thee resign

He is a world of sorrow beneath his feet that taught my thoughts war above to war above where happy spirits be That taught &c.

Soft and distinct.

Where happy spirits be Repare me Lord for thy right hand then come the joyful day time death some celestial bands some celestial bands to bearing my
Come death come death.

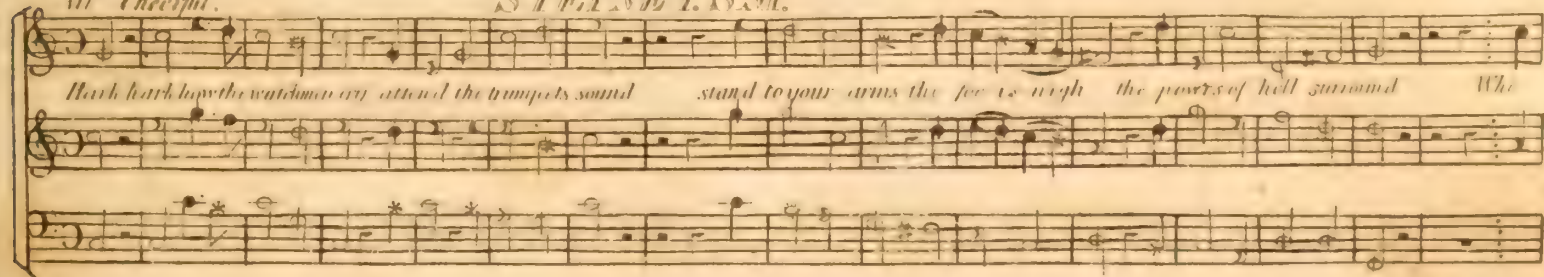
Soul away to bear my soul away to bear my soul away Then my beloved take my soul up to thy blest abode up to thy blest thy blest a
my thy blest a
To bear my soul away my up to thy blest a



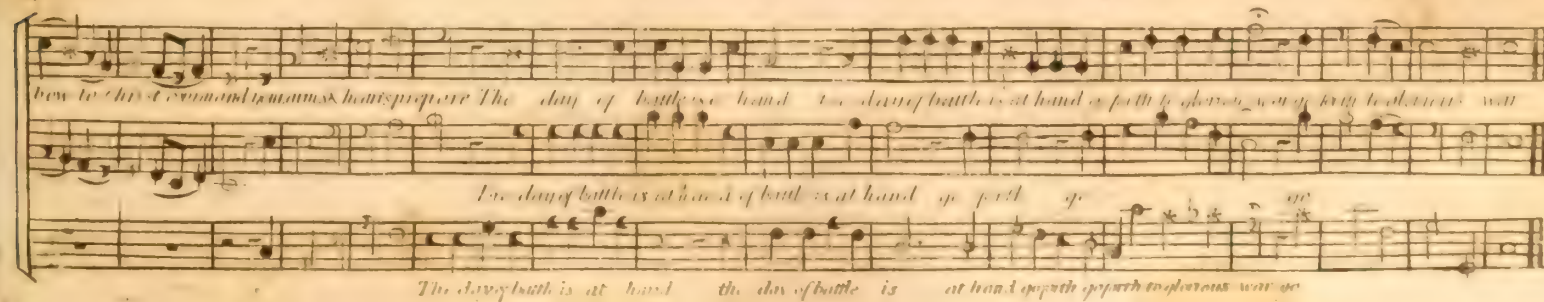
Look up to the blast abroad That face to face I in my beheld in Saviour's my God That face to face
My saviour my God

In *Cheerful*.

STEPNEY. SM.



Hark hark how the watchmen cry attend the trumpets sound stand to your arms the foe is nigh the powers of hell surround Who



how to Christ command our arms prepare The day of battle is at hand the day of battle is at hand a path to glorious war go forth to glorious war
The day of battle is at hand the day of battle is at hand go forth go forth to glorious war go

LAMENT 6 8 1 with dotted slurs 6 6 8 as Ps. 95

The God of Abraham rise when vigorous and militant above ancient of everlasting days. God of love Jehovah great I am Beneath & heaven crept I bow & bless

Air. **WILLOW GROVE** as L 8^m *Soft.* *Loud.*
 the sacred name forever blest Join all the glorious names of wisdom love & power That ever mortals knew That angels

over here all are too mean to speak his worth to mean to set my Saviour forth all are too mean to speak his worth to mean &c.

[illegible]

Handwritten musical score for "Hallelujah" by William Byrd. The score is written on three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The lyrics are written below the staves. The title "Hallelujah" is written at the top center. The name "William Byrd" is written at the top right. The lyrics are: "Praise my soul, haste crying to seat's prepar'd above / All ye that pass by To Jesus draw nigh To you is it nothing that Jesus should do our ransom &c".

Handwritten musical score for a song. The score is written on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo/mood is indicated as 'Soft' and 'Loud'. The lyrics are written below the staves. The first staff has the lyrics 'Come see if there ever was sorrow like his' and 'Come see'. The second staff has the lyrics 'Come see' and 'Come see'. The third staff has the lyrics 'Come see' and 'Come see'. The score is written in a cursive, handwritten style.

Soft *Loud*

Come see if there ever was sorrow like his Come see

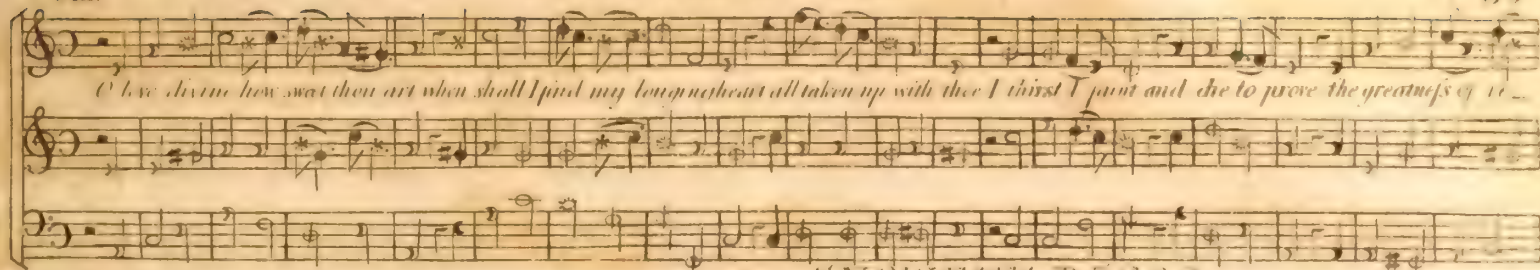
Come see Come see

Hark how the gospel trumpet sounds thro' all the world the echo bounds and Jesus by redeeming blood is bringing sinners back to God & guides them safely

ANGELS 62

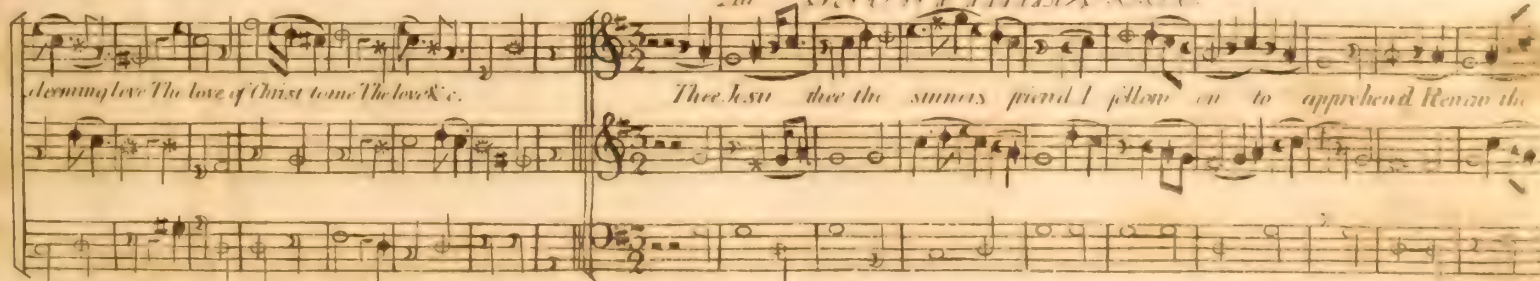
by his word to endless day *to tempt those that stray far from the path of peace that unperplexed way To life and happiness How*

long will ye pour folly here and through the downward road & hate the wisdom from above and mock the sons of God and mock &c

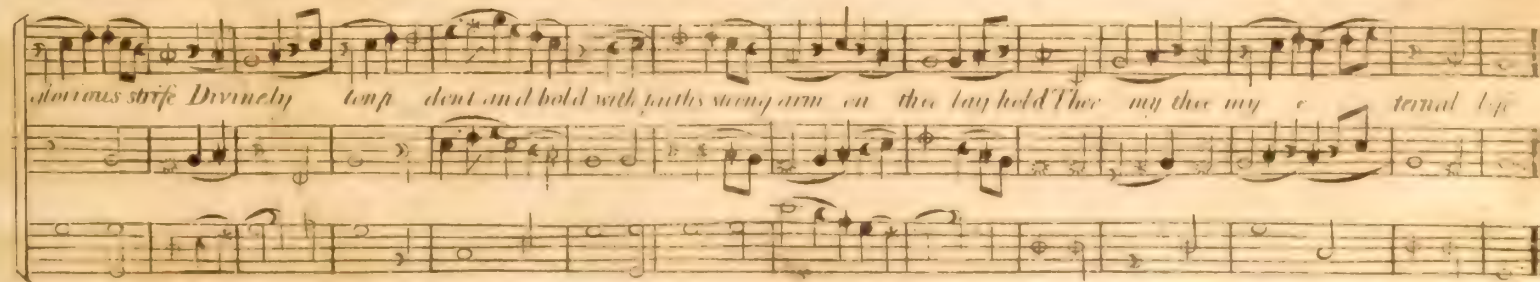


O love divine how sweet thou art when shall I find my tongue and heart all taken up with thee I thirst I pant and die to prove the greatness of re-

Air SYMPHONICAL, 8.8.6.



deeming love The love of Christ to me The love &c. Thee Jesus thee the sunnier friend I follow on to apprehend Renew the



glorious strife Divinely temp' d and bold with faith's strong arm on thee lay hold Thee my thee my eternal life

Hark the voice of Love and mercy sounds aloud from Calvary see it rends the rocks asunder shakes the earth & rolls the stone it is

How loud **THE SPIRIT OF GOD**
 Thou hast it is finished: Hear the young Saviour cry How pleas'd & blest was I when the people cry come let us seek our God to

How pleas'd & blest
 dangers with a cheerful zeal we haste to Zion's hill we haste to Zion's hill we haste to Zion's hill and there our vows & honours pay
 & there our vows & honours pay
 we haste to Zion's hill # and there our vows

Red of eyes I cheer me let me bideminy in thee Let the water and the blood from thy wounded side which flowed be of sin the double cure

And. MAIDSTONE 7.^s Double.

from its guilt and power *Now begin the heavenly theme Sing aloud in Jesus's name ye who Jesus's kindness prove Triumph in his*

Soft. *Repeat loud*

deeming love is alas too long have been willing slaves of death and sin Now from bliss we longer rave stop and taste redeeming love

CLARKES, 7. 68.

Jesus let thy pitying ear call back a wandering sheep False to thee like Peter I would pain like Peter weep

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with various note values, including eighth and sixteenth notes, and rests. The middle staff is in treble clef with a key signature of one sharp and a 2/4 time signature, providing a harmonic accompaniment. The bottom staff is in bass clef with a key signature of one sharp and a 2/4 time signature, also providing a harmonic accompaniment. The lyrics are written below the top staff.

Let me be by grace restored O me how all its sweetness shown Turn and look upon me Lord and break my heart of stone

The second system of the musical score consists of three staves. The top staff continues the melody from the first system, ending with a triplet of eighth notes. The middle and bottom staves continue the harmonic accompaniment. The lyrics are written below the top staff.

Then Jesus out on Longthorpe deep praise we sing praise shall be glad ten times as deep praise as flow one great, full soul: While we vital breath enjoy While eternal ages roll

The third system of the musical score consists of three staves. The top staff continues the melody, featuring a triplet of eighth notes. The middle and bottom staves continue the harmonic accompaniment. The lyrics are written below the top staff.

HORSLEY LANE

Soft.

Tucker 93

Air

The heavens declare thy glory Lord be every star thy goodness shows but when our eyes behold thee and we read thy name in power

thy

We read thy name in power

Loud

SPALDING K. S. M.

times We read thy name in power times

Defend me Lord from shame defend me Lord from shame for still I trust in thee as just and

Defend me Lord from shame for still I trust in thee I

Defend me Lord from shame for still I

righteous is thy name

from dangers set from dangers set me free from dangers set me free from danger danger set me free

from dangers set me free from

free

from dangers set me free

free

Descend from heavn immortal dove stoop down & take us on thy wings And mount & bear us far above The reach of these inferior things

The reach &c.

hr *TRILLY* 8.7. The reach of these inferior things

Things the &c.

The

The voice of my beloved sounds while o'er the mountain top he bounds he flies exulting over the

The

hills. And all my soul with transport fills Gently doth he chide my stay Rise my soul and come a way rise &c.

WEST STREET 6. 6. 9.

95

Alr.

Come away to the skies my beloved arise & rejoice in the day thou wast born on this festival day come exulting away & with singing to Zion return & with

SPRINGFIELD. 7. 6.

singing &c.

Jesus drinks the bitter cup the winepress treads alone tears the graves and mountains up to

his crying groan. Lo the powers of heavn he shakes Nature in convulsion lies Earths profoundest centre quakes the great Redeemer dies

Heard a great voice from heaven saying unto me
 Woe on him that standeth here
 Blessed are the dead who die in the Lord
 Yea saith the spirit for they rest for they

rest for them rest for them rest for them
 rest for them rest for them rest for them
 rest for them rest for them rest for them
 rest for them rest for them rest for them

And men &c

Save that we might have seen you, Tenth men of your hand, And men of your hand, And men of your hand, And men of your hand

BINKER-HILL

Where blood & carnage

Why should vain mortals tremble at the sight of death & destruction in the field of battle

Where blood & carnage

Accid to your own view

K. N. RESBORO' C. M.

Sof.

Great is the Lord his works of might Demand our noblest songs Demand our noblest songs Let his assembled saints unite

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the vocal part. The middle staff is in treble clef and contains a second vocal line. The bottom staff is in bass clef and contains the bass line. The lyrics are written below the staves, with some words like 'Demand' and 'songs' appearing twice.

Loud

Let

with Their harmony of tongues Let his assembled saints unite Their &c

The second system of the musical score continues the melody from the first system. It also consists of three staves (treble, treble, and bass clefs). The lyrics continue, with 'Let his assembled saints unite' and 'Their &c'.

his assembled saints unite

WARSAW 10⁵

Darkness dispel the humble mourner cheer Cause every soul to choose the better part

In behold every anxious Lord appear Vain thoughts remove melt down this flinty heart

The third system of the musical score, titled 'WARSAW 10⁵', consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the vocal part. The middle staff is in treble clef and contains a second vocal line. The bottom staff is in bass clef and contains the bass line. The lyrics are written below the staves, with some words like 'Darkness' and 'mourner' appearing twice.

Air

HOSANNA (M)

Banister

99

Hosanna to our conqring king The prince of darkness / hes his troops rush headlong down to hell Like lightning from the

Duet trebles soft.

shes there bound in chains the lions roar And fright the rescu'd sheep But heavy bars confine their power and malice to the deep

Air

ELI (M)

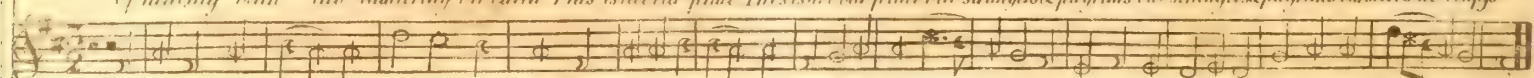
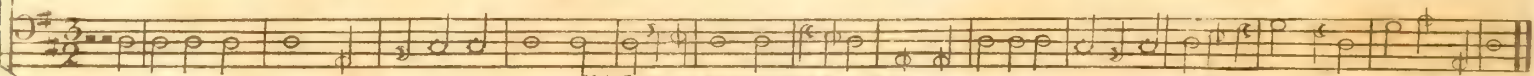
Grieg

Begin my tongue some heavenly theme and speak some boundless thing the mighty works or mightier name of our eternal king

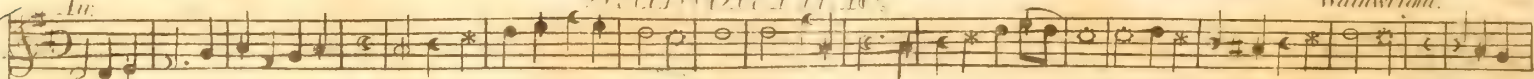
Air



of heavenly birth the wandering on earth This is not our place This is not our place but strangers & pilgrims but strangers & pilgrims ourselves we confess

Air

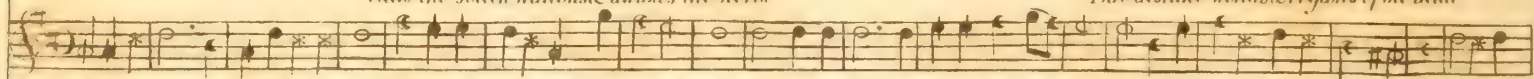
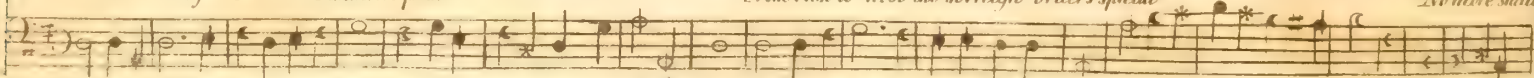


CALL WORTHY

Wainwright.

Calls the south nations & awakes the north Thro' distant worlds & regions of the dead

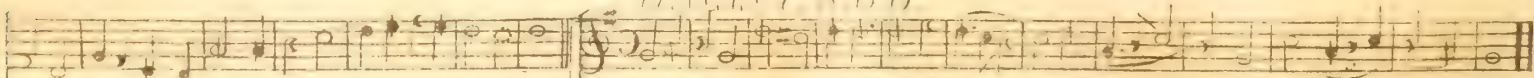
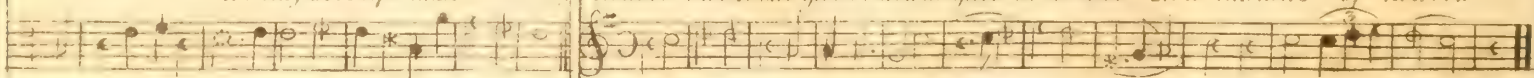
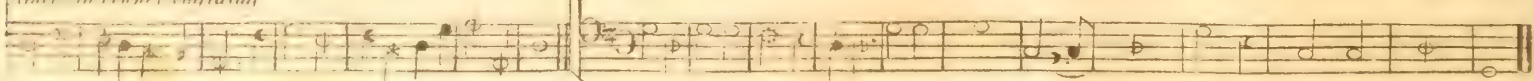
The Lord the sovereign sends his summons forth From east to west the sovereign orders spread No more shall

His vengeance sleeps no more behold the day

His voice to the Father given Christ he gave us to save Now the heirs of heaven

After you shall be heard

PORTSMOUTH as 148th

Handel. 101

Air

We tribes of Adam join with heav'n & earth & seas and offer notes divine and offer notes divine to your creators

praise To your creators praise Ye holy throng of angels bright in worlds of light begin the song ye holy throng of angels bright in worlds of light begin the song

Air

BUCKLE UP 5.5.11

Madam

O tell me no more of this worlds vain show The time for such trifles The time for such trifles with me now is over with me now is over

Sept

From heaven the loud the angelic song began It shook the skies and reach'd astounded men By man's reecho'd it shall mount again Whilst fragrant

Lead

Whose fragrant odors fill all the blissful plain Thy the Lamb of boundless reign on earth or heav'n the Lord of all ye princes and powers O

Whisper

Thy name be praised and all Thy deed was done in the lambent dawn of the morning when the brotherless Thee as he lives he lives to reign for ever And he will reign for ever

Each lives she lives to reign more we shall shake beyond compare higher still higher swell the strain in a new voice then as praising the lamb than ever ever reign let them
 crown the song

Halle-lujah amen amen Halle-lujah amen Halle-lujah amen
 Halle-lujah amen amen Halle-lujah amen

Amen h h Halle-lujah amen h Halle-lujah h Amen Halle-lujah amen
 Amen

ANTHEM, Psalm 24th

Williams.

Chorist.

Lift up your heads O ye gates ye gates and be ye lift up ye everlasting doors and the king of glory of

Lift up your heads O ye gates & be ye lift up ye and the king of

Lift up your heads O ye gates and be ye lift up ye And the king of glory and the king of

glory shall come in & the king of Glo-ry shall come in shall come in & the king of glory shall come in

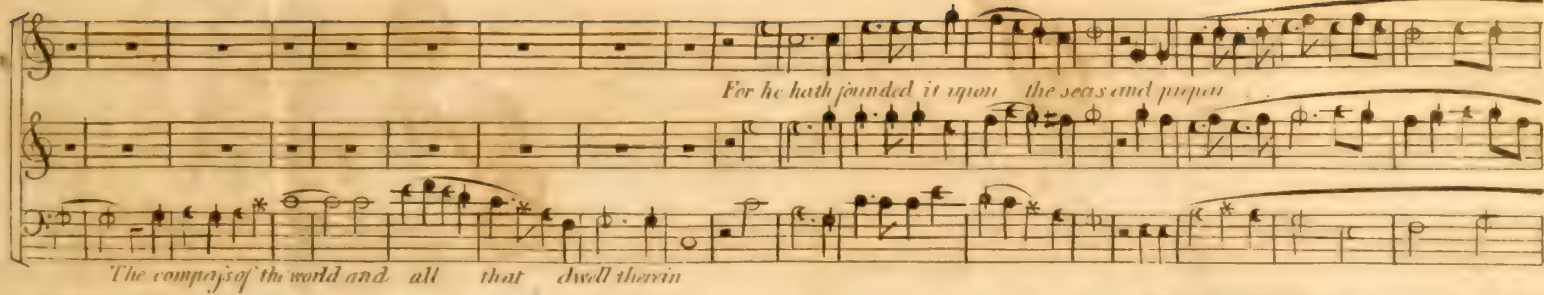
and the king of glory shall come in &

the king of Glo-ry shall come in & Who is the king of glory

it is the Lord strong & mighty mighty in battle & in al

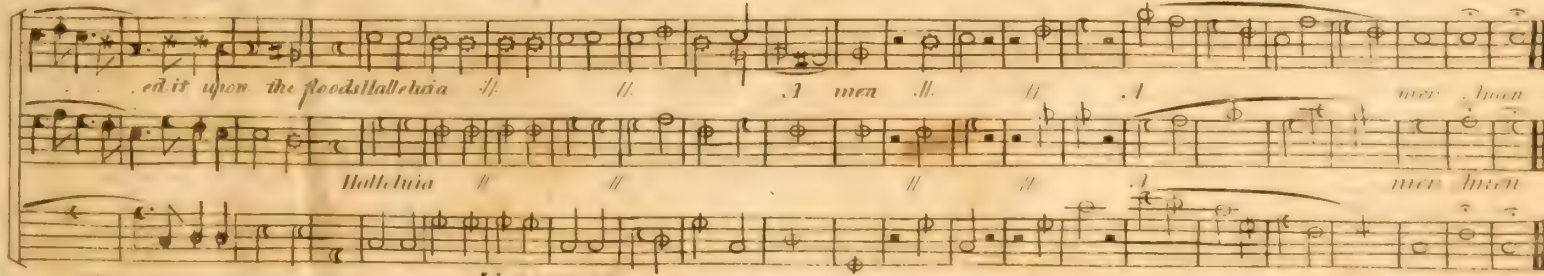
it is the Lord strong the Lord strong & mighty mighty in battle & in al of the sword Solo Moderate.

it is the Lord strong & mighty & in al of the sword The Lord is the Lord & all that there in



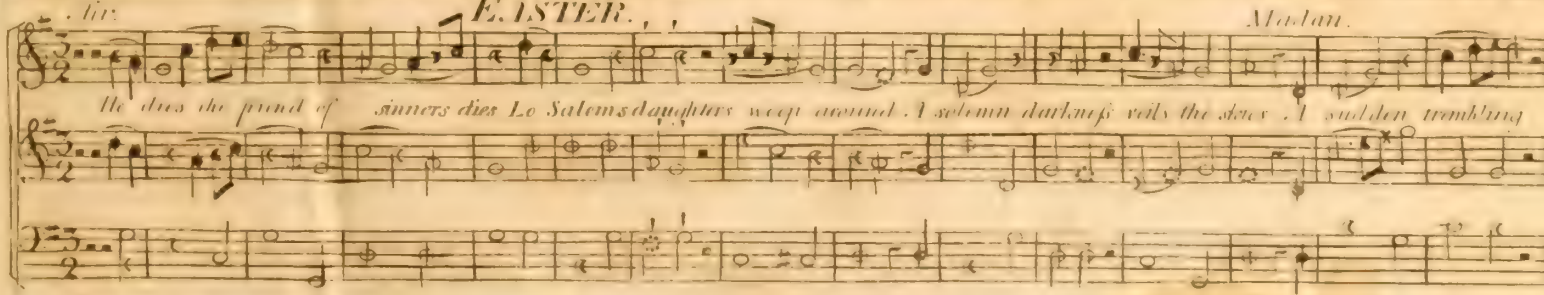
For he hath founded it upon the seas and prepared

The compass of the world and all that dwell therein



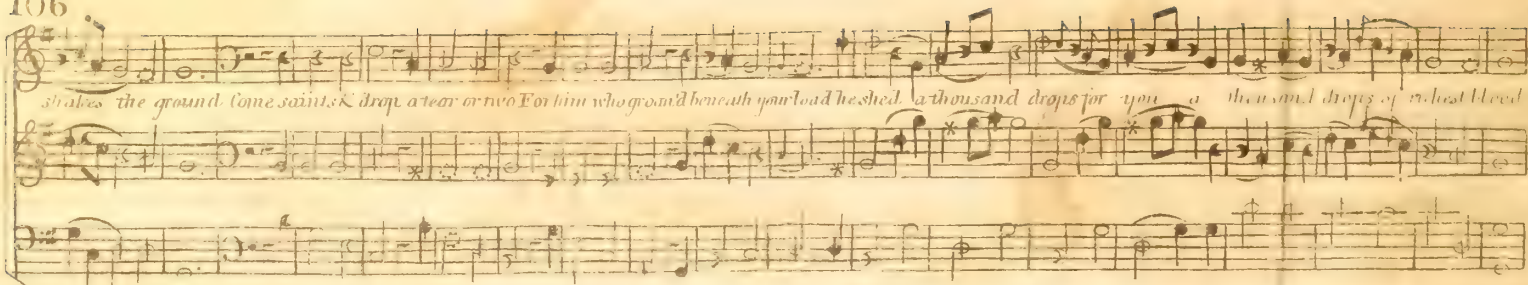
ed it upon the floods: Halleluia // // A men // // A men Amen

Halleluia // // // // A men Amen



Andan. **EASTER.** *Andan.*

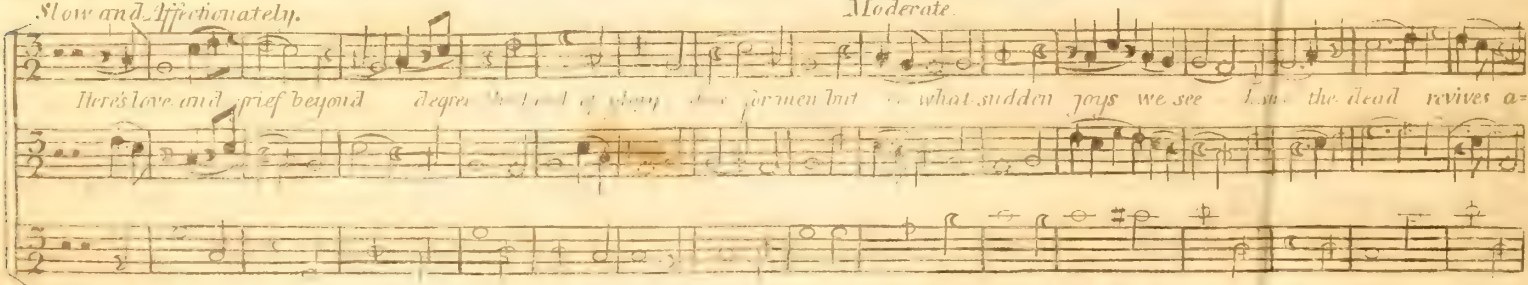
He does the proud of sinners die: Lo Salem's daughters weep around: A solemn darkness veils the skies: A sudden trembling



shakes the ground. Come saints & drop a tear or two For him who groined beneath your load he shed a thousand drops for you a thousand drops of richest blood

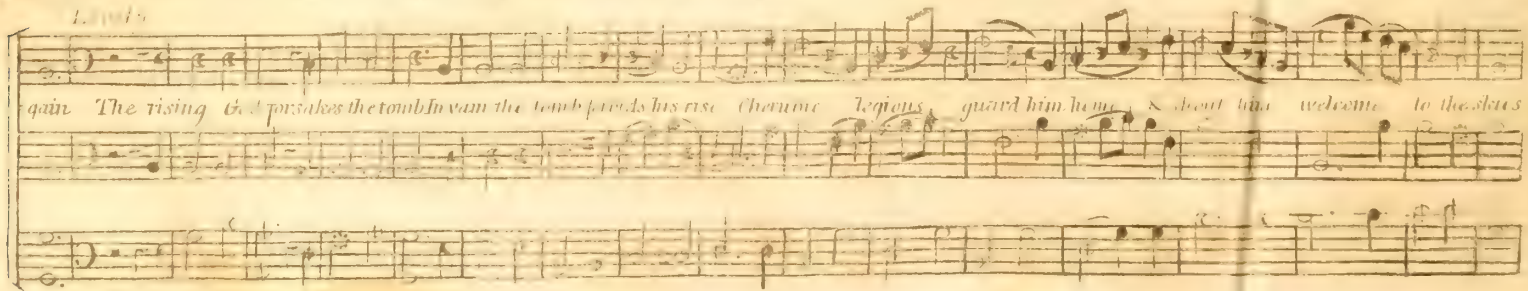
Slow and Affectionately.

Moderate.



Here's love and grief beyond degree the Lord of glory for men but what sudden joys we see - Lo! the dead revives a-

And



gain The rising God forsakes the tomb In vain the tomb preys his rise - Cherubic legions guard him home & shout him welcome to the skies

General
Law



Waggon
Nov 1909
5/6

Waggon

Waggon

